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Your other charms count for little when you're guilty of halitosis (unpleasant breath)*.

Why run this risk? Why take your breath for granted—*ever*? Or trust to

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Exclusive Photos by PICTORY

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ON THE COVER, SHIRLEY TEMPLE, STARRING IN
THE WARNER FILM, "THE STORY OF SEABISCUIT"

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Beautiful
Maria...

the four lives
that touched
here were
never the
same again!

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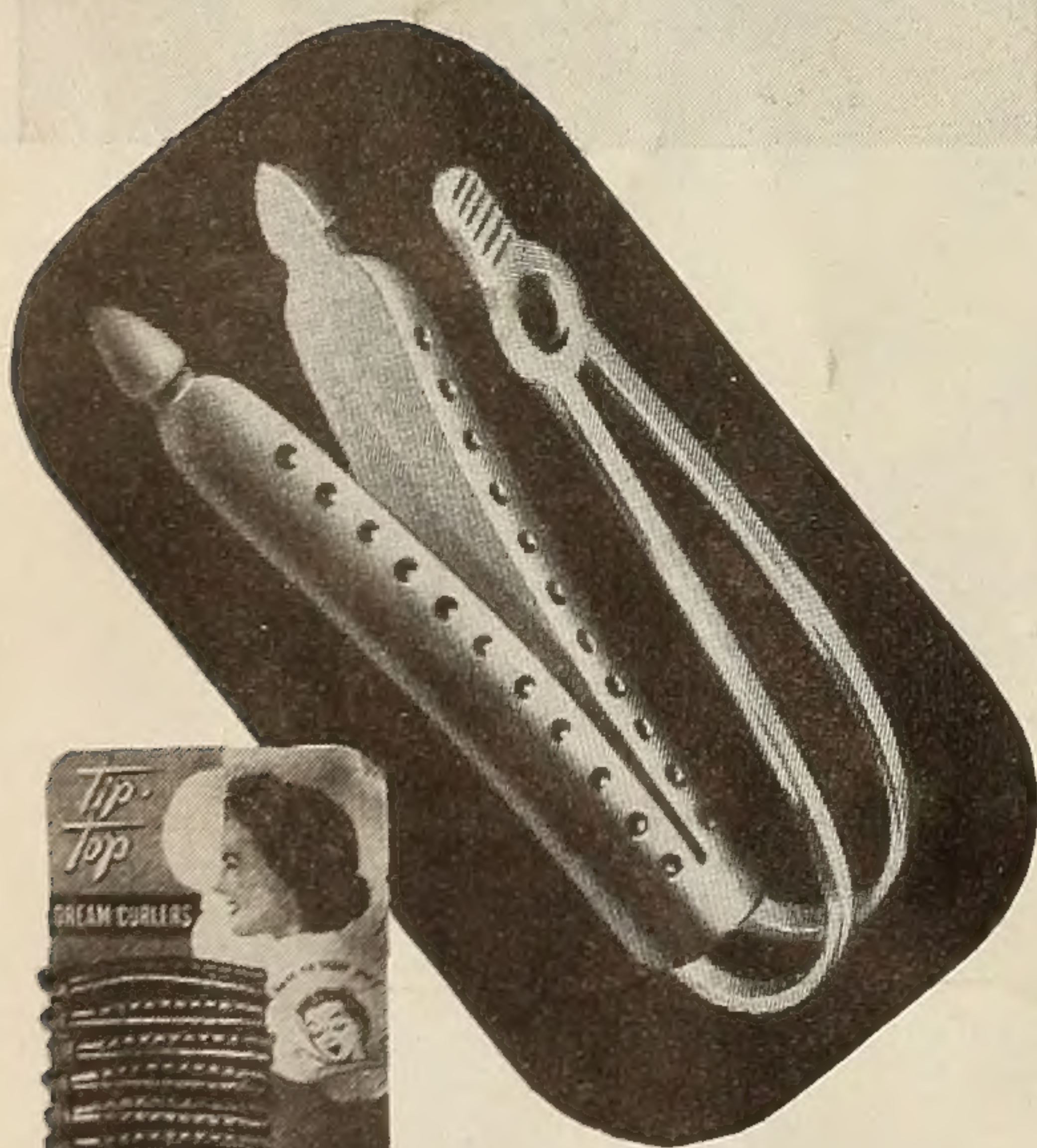
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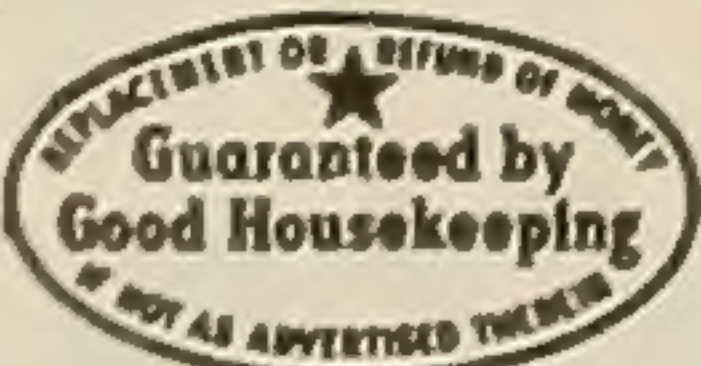
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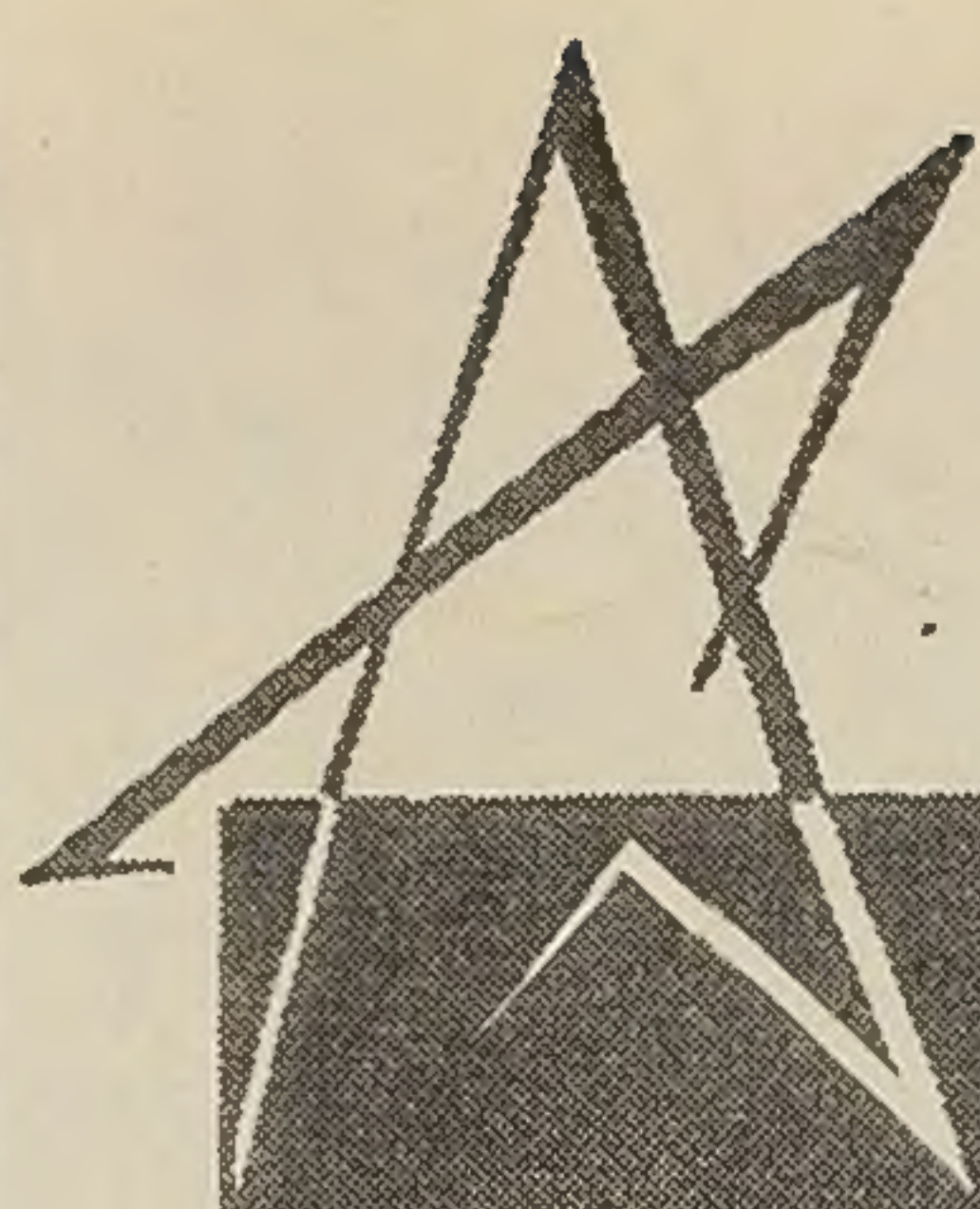
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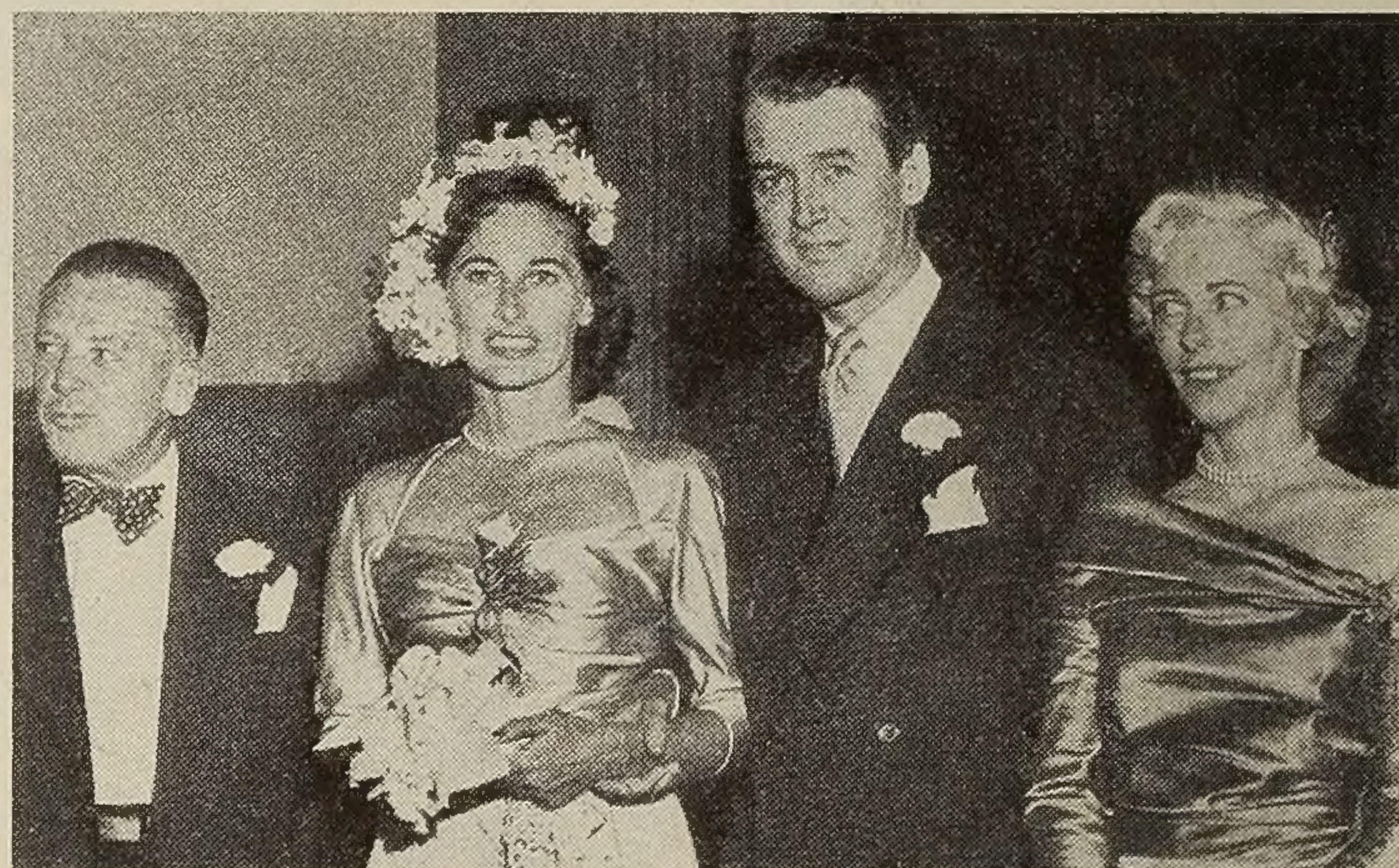
Cobina Wright's PARTY GOSSIP

WHEN Hollywood turns all-out to entertain Florida that's party news!

My friend, the Governor of Florida, Fuller Warren, paid a flying visit to California to marry the attractive young

Southland beauty, Barbara Manning, and left in his wake the wealthy and all-powerful Louis Wolfson and his charming wife from Tallahassee. Since they had expressed a desire to meet their favorite stars I decided to give them an

Jimmy Stewart and his bride, the former Gloria McLean, pose with their attendants, Best Man Bill Grady, MGM casting director, and Matron of Honor, Mrs. Ruth Draddy, immediately after wedding ceremony in Brentwood.



all-star party in my home and fortunately everything turned out beautifully.

* * *

Joan Crawford showed up wearing a fascinating printed organdy tier gown and Cesar Romero on her arm. Together they staged one of their fascinating Latin rhythm routines and I must say Joan is one of the smoothest dancers in this town. In fact, she had such a good time, she didn't seem at all to regret that she had finally called it a day with her steady escort, Greg Bautzer, who has recently been everywhere with Paulette Goddard and with Arlene Dahl.

(Please turn to next page)

Gloria, lovely in gray satin and a floral headpiece, is kissed by her brand new husband. After taking in the air races, the newlyweds sailed for Honolulu and a long honeymoon.



Shelley Winters, Virginia Mayo, Ava Gardner, Marilyn Maxwell and Fran Warren grab a quick bite between innings of the hilarious "Out Of This World" baseball series.

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Story by JAMES WARNER BELLAH
Screen Play by FRANK NUGENT and LAURENCE STALLINGS

COLOR BY TECHNICOLOR

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as Olivia



JOHN AGAR
as Lt. Cohill



BEN JOHNSON
as Tyree



HARRY CAREY, Jr.
as Lt. Pennell

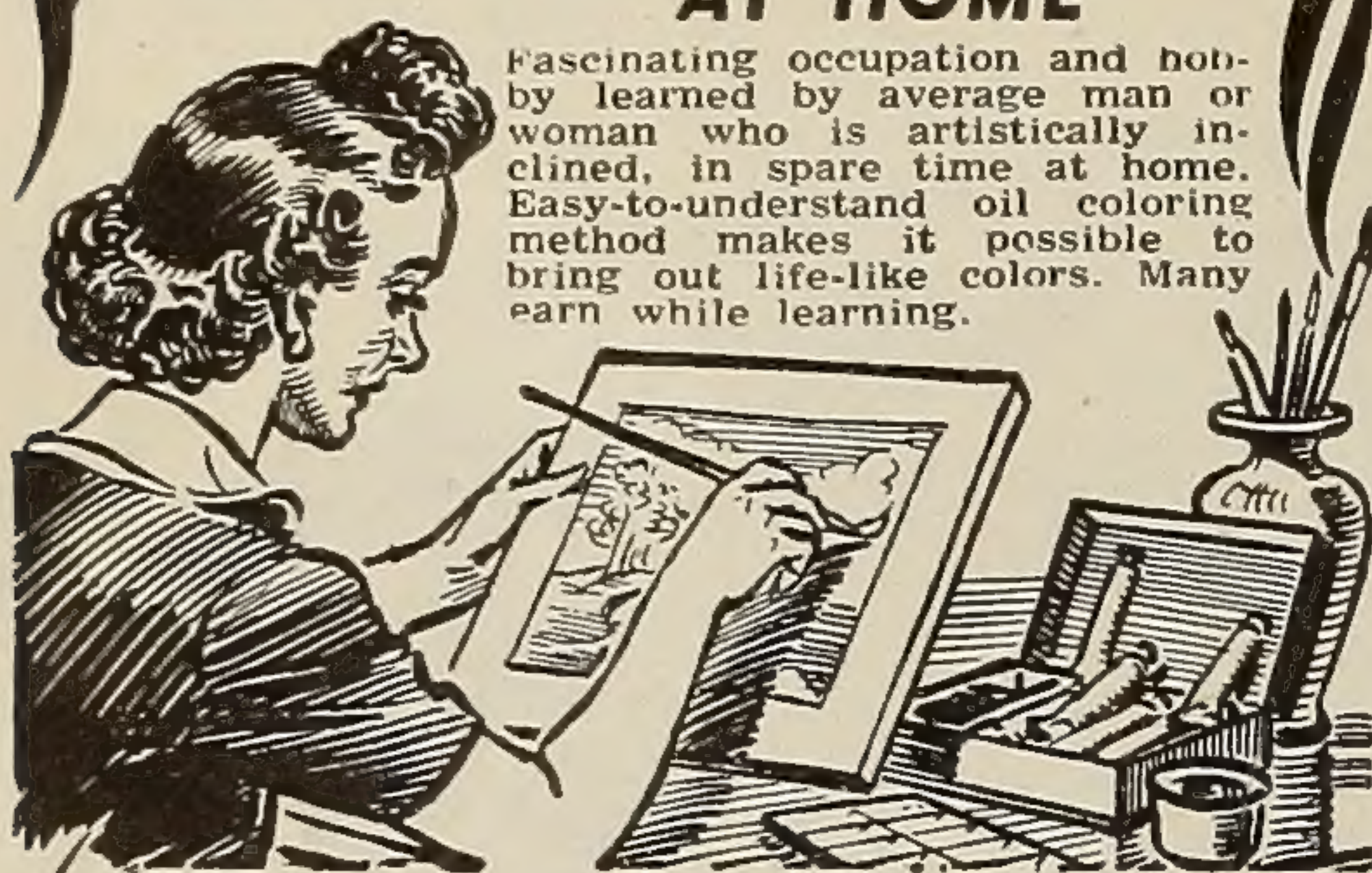


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Cobina Wright's PARTY GOSSIP

Clark Gable and Marilyn Maxwell, a new Hollywood twosome, at Ciro's.



Bruce Cabot and Ann Sheridan enjoying the entertainment at Mocambo.

some flagstone "rugs." It wasn't until later that Joan confided to me that she was leaving for Europe *without* Bill Dozier and that their marriage, which had been such fun, had reached an unhappy ending.

* * *

I chatted a long time with Lana Turner and Bob Topping, who made their first formal Hollywood appearance at my party and I was delighted to learn how happy these newlyweds are. Lana told me that Bob had taught her how to ride, shoot and fish, things she had never dreamed she could do before, and that she was willing to trade the outdoor life any day for the nights in smoky clubs and late parties. Lana looks wonderful and I'm convinced from the way she talks that she's finally found the real thing. At least, she couldn't find a more devoted husband than Bob.

* * *

Sonja Henie joined us for coffee and a brief chat, but she wouldn't tell either Lana or me about whether she intends to marry her Eastern admirer, Winthrop Gardiner, or not.

"You don't have a chance to make up your mind," the lovely Sonja said. "The

Paulette, of course, has found her true love at last, or so she claims, in Clark Gable and this romance, which started with a gag blind date, has flourished so that Paulette didn't even want to leave for Mexico for a picture commitment. However, when Clark escorted her to the plane in that maroon Rolls-Royce, she was loath to kiss him in front of the photographers.

All she did when she got to the top of the ramp, was turn to Clark and shout, "Be seeing you, Sugar!" and then disappeared into the plane.

* * *

But back to the party—Johnnie Johnston and Kathryn Grayson did one of their famous duets, while out in the garden dance floor, Constance Moore and Reggie Gardiner vied with Joan Fontaine and Zachary Scott in cutting up

Judy Garland and Vincente Minnelli, although separated, out on a date.

Mel Ferrer takes Joan Crawford for a whirl on the Mocambo dance floor.



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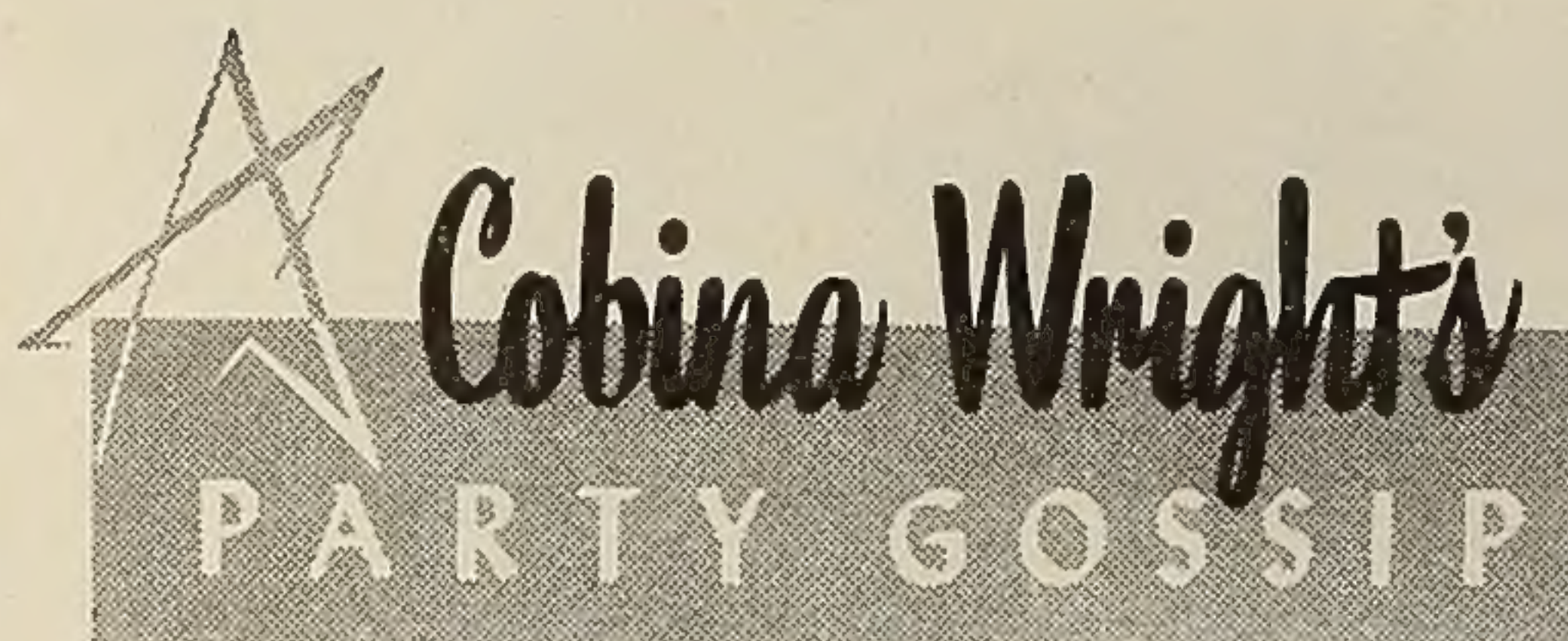
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Ava Gardner stepping out at Ciro's with handsome young Peter Lawford.



reporters and the columnists always seem to have it made up for you. I like Winthrop very much and he is due for a visit here next month, but that doesn't necessarily mean wedding bells."

* * *

At that point Joan Crawford danced by and we all had to remark on how stunning she looked. Of course, I think one of the reasons that Joan will always look outstanding is because she doesn't succumb to every fad and fashion fancy that comes along. For example, she refuses flatly to go for the short hair-do. She knows that her long titian tresses are much more becoming to her than the clip bob that has become the craze with almost every actress in Hollywood.

* * *

The only other one I can think of is Susan Hayward, who was recently given the title of "The Most Beautiful Girl In The World" by the American Beauticians Congress.

Said Susan—"Fashion designers drive us crazy by changing the styles every year so that we will dash out and buy completely new wardrobes. Now the hair stylists want us to go to the beauty

Shirley Temple dancing with Robert Lowrey during a party at Mocambo.

The Keenan Wynns are another couple enjoying a gay evening at Ciro's



shops every week and change either the color or the length of our hair. I just won't do it. My hair looks best when I wear it long."

* * *

Later on in the evening I was amused by a story which Producer Preston Sturges told to Lana Turner, pretty Frances Ramsden, Bob Topping and particularly, famous Wall Street financier, Ruley Cutten. Preston's story is that when he was fifteen years old he was a lowly "runner" for a Wall Street brokerage firm, that paid him all of seven dollars a week. "I persuaded a friend of my father's to telephone me an order for \$50,000 worth of bonds. The firm thought it was a joke until I took the call and proved the order was a genuine one. They were so surprised they raised my salary to ten dollars a week!"

* * *

It was a wonderful evening and I'm so grateful to all my Hollywood friends for helping to make it such a success. But the topper came when, just as I was bidding the last of my guests goodbye and waiting to turn out the lights, who should



Alan Ladd, currently in "Chicago Deadline," with his wife at Ciro's.

arrive but Beatrice Kay. "The Oceana Roll" girl, who had gotten lost after her late show at Ciro's and couldn't find my house. So the gang all trekked back in and we finished the night with coffee, scrambled eggs and Gay Ninety ballads!

* * *

Smash hit of the many tennis parties was the Beverly Wilshire one which climaxed at Ciro's. (Please turn to page 72)



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**THE
BIGGEST
WARNER HITS
OF ALL ARE
COMING TO
YOU THIS
FALL!**

Your guide to CURRENT FILMS

By
Helen Hendricks



"Under Capricorn," a sombre drama, co-stars Ingrid Bergman and Michael Wilding.



Larry Parks, in "Jolson Sings Again," entertains American troops overseas.

Madame Bovary

MGM

FOR centuries, women have realized the power of feminine charms and also the fact that luxury and romance nourish these possessions. Having once arrived at that conclusion, there's little doubt that their lives will be interesting if not completely self-satisfying. The woman concerned in this instance is Jennifer Jones, who never really steps out of her dream world which has become highly developed through reading romantic novels. A farmer's daughter with ambitions, Jennifer marries Van Heflin, an unassuming but sincere country doctor, and leaves farm life behind, but all her adolescent notions and aspirations follow her. Eventually, every one of her dreams is brutally shattered.

Overpowering boredom follows, and instead of resigning herself to fate, or accepting realism, *Madame Bovary* counters life's disappointments by having two love affairs; one with a law clerk, and the other with Louis Jourdan, the 19th Century version of the modern playboy. Her complete ruin and tragic end is inevitable as is the effect her brief life had on those who loved her.

In novel form, the story of *Madame Bovary* shocked the citizenry of France, and author Gustave Flaubert was put on trial and charged with corruption of morals and defamation of womanhood



Richard Conte and Valentina Cortesa in "Thieves' Highway," a real thriller.

It is with this trial that the picture begins. Through the eyes and mind of Flaubert, played by James Mason, you come to understand that *Madame Bovary* is not the fictitious story of one woman, but the history of thousands of women who never outgrow adolescent daydreams. All the performances are superb and Jennifer Jones was never better.

Thieves' Highway

20th Century-Fox

ASIDE from a buyer's interest, it's very probable nobody gives much thought to the bins of apples, tomatoes and other perishable produce stacked up at the corner grocer's. After seeing the action-packed story about a truck owner, Richard Conte, and the difficulties he has breaking into the produce trucking business, you'll develop a new respect for all the effort that goes into keeping the refrigerator stocked.

Even though food might be perishable, the characters involved most certainly aren't. They and the situations they get into are so rough that sandpaper feels like velvet in comparison. Hauling produce to the San Francisco market cost Conte's father both his legs when the truck he was driving went out of control. Conte almost dies when the jack gives way while he's changing the tire on his second-hand truck. Millard Mitchell,

Jennifer Jones' marriage to Van Heflin is ill-fated in "Madame Bovary."



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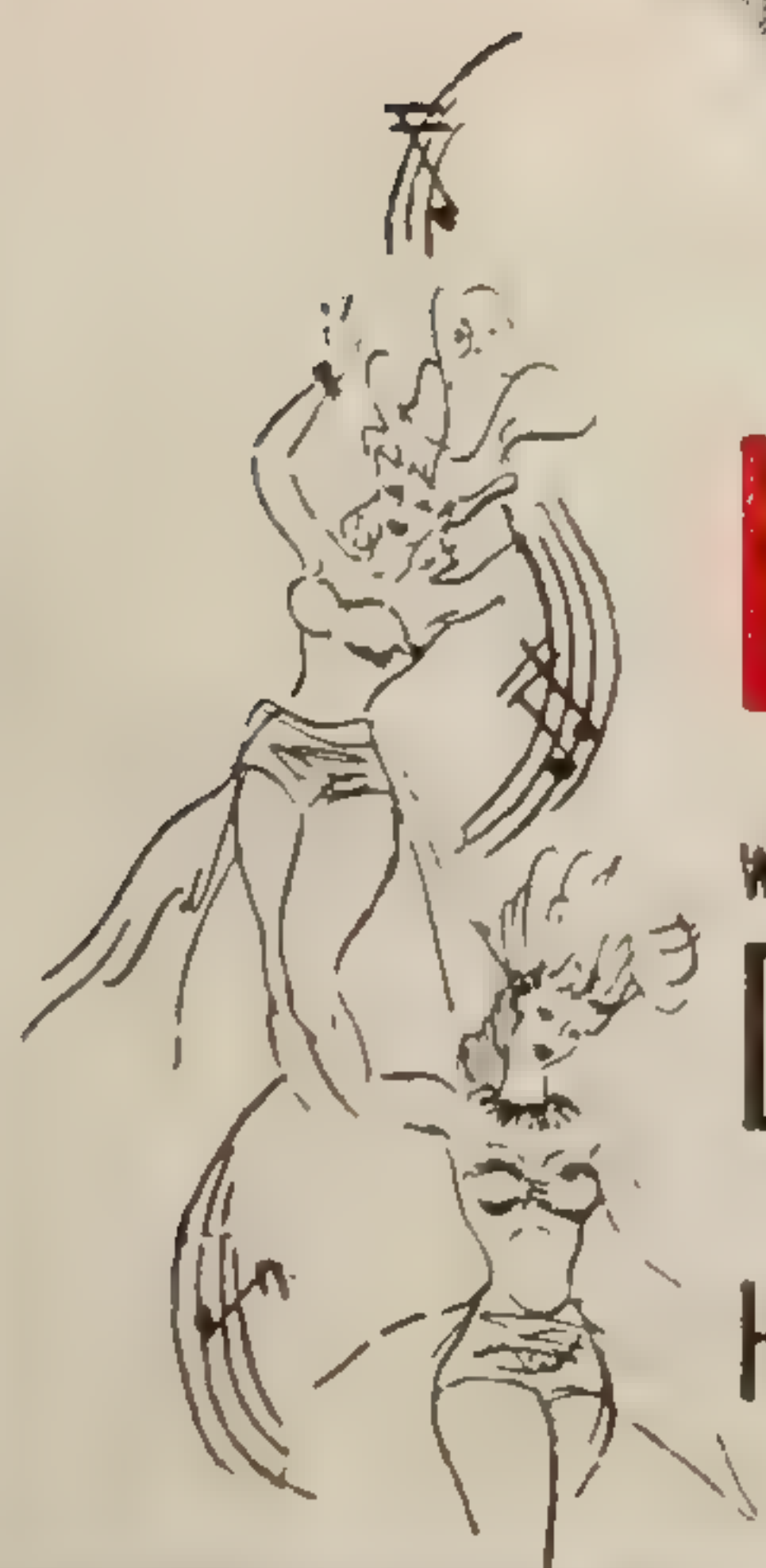
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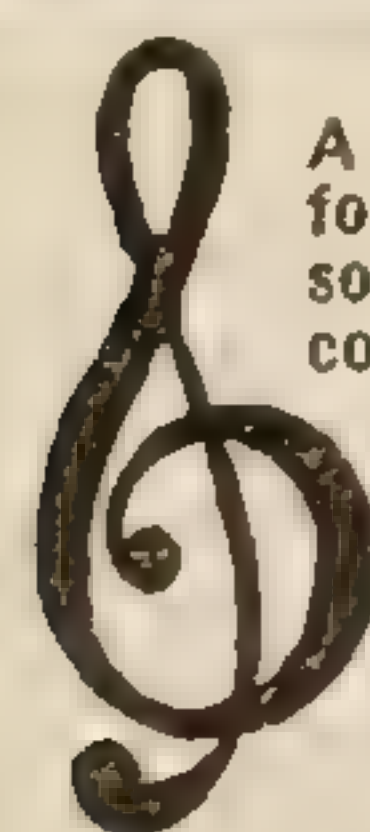


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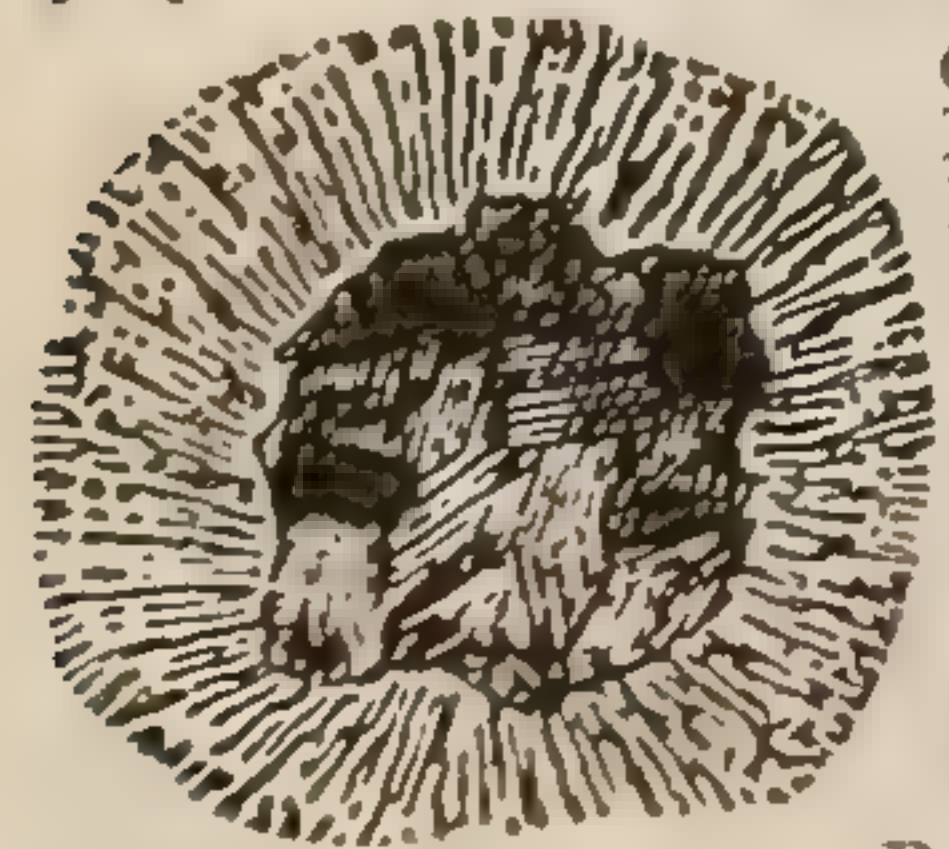
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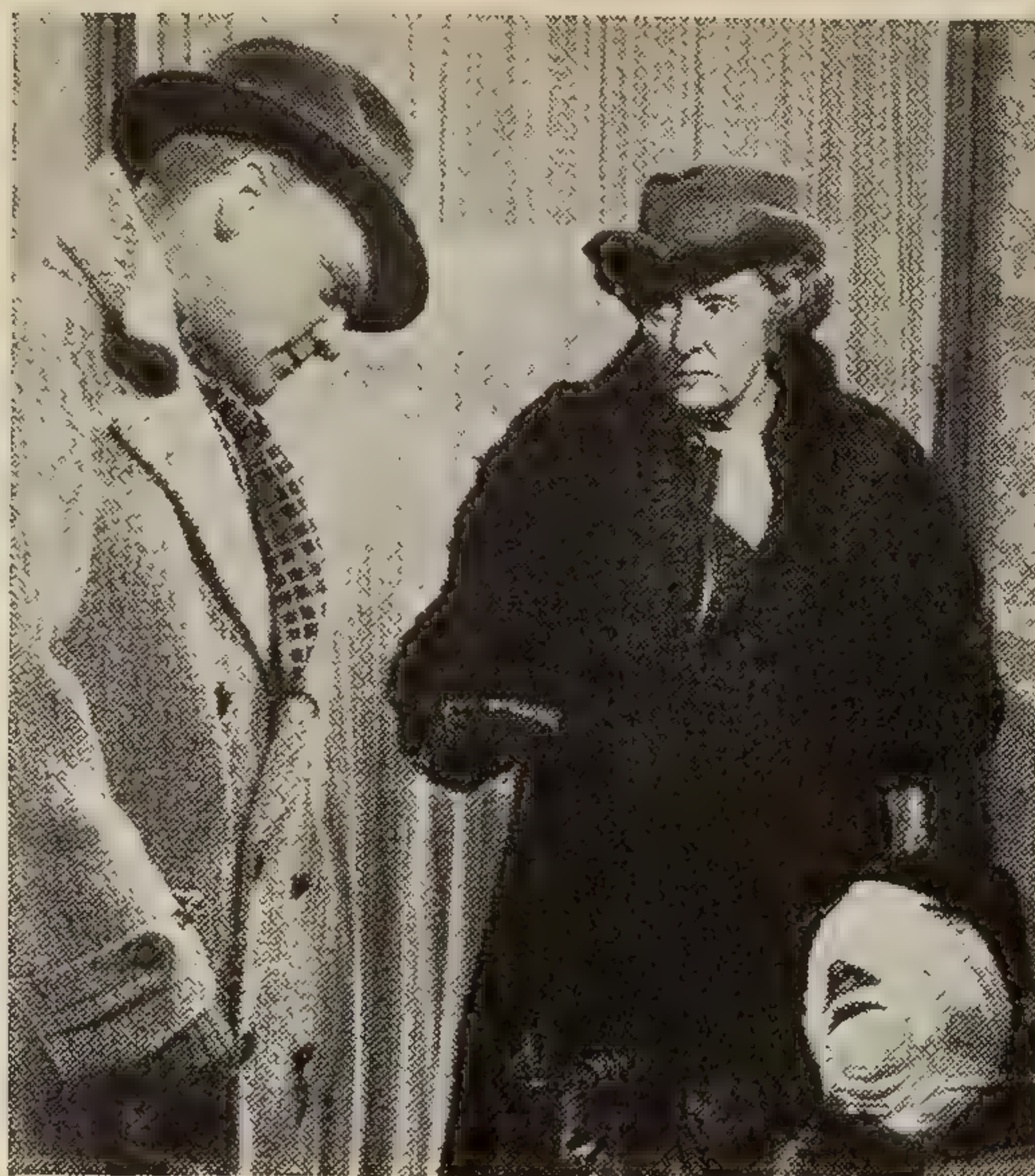
\$\$--BELIEVE IN LUCK?--\$\$



Carry a pair of GENUINE BRAHMA RED LIVE HIGHLY MAGNETIC LODESTONES! Legend reputes, Occult, Oriental ancients superstitiously carried two Live Lodestones as MOST POWERFUL MAGNETIC "LUCKY" CHARMS, one to "attract" Good Luck in Money, Games, Love, Business, Work, etc., the other to "prevent" Bad Luck, Losses, Evil, Trouble, Harm, etc. Believe in Luck? Carry a Pair of these curious Genuine Brahma Red Live Lodestones! We make no supernatural claims. \$1.97 Postpaid for the two, with all information. \$1.97 and 27c extra if C.O.D. Satisfaction GUARANTEED or Money Returned. Order yours NOW!

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James Cagney, Margaret Wycherly and Ford Rainey are killers in "White Heat."

Conte's partner, is burned to death in a crash. Lee J. Cobb, a produce dealer who is more of a racketeer than a marketeer, eventually finds out that life ain't no bed of broccoli when Conte learns the reason for his father's accident. Beside a full quota of thrills and toughness, this introduces a new personality—Valentina Cortesa, an Italian importation who can really act, too!

Roseanna McCoy

RKO

CENTERED around the celebrated feud between the Hatfields and the McCoy's, this tells how young love brought about an end to the fightin' and fussin' around that section of the West



Yvonne De Carlo knows exactly how to handle a man like Robin Short in the lusty Western farce, "The Gal Who Took The West."

Hurricane hunters John Russell, Richard Widmark, find Linda Darnell more exciting than the weather in "Slattery's Hurricane."



Virginia-Kentucky border. Before the truce is declared, however, the romance between Hatfield Farley Granger and newcomer Joan Evans, a McCoy, is also responsible for violence erupting again. For years, though hating each other vehemently, the McCoy's, headed by Raymond Massey, and the Hatfields, headed by Charles Bickford, remained in their own territories. Then, at a county fair, Roseanna meets and falls under the spell of the wild unrestrained young Hatfield. Farley finally abducts her and takes her over to his side of the river. Backs start bristling, and all hell breaks loose when Richard Basehart, a sadistic Hatfield with a warped mind, opens fire on the youngest McCoy lad. Luckily for both families the romance keeps right on going. Tensely passionate, the love scenes



Farley Granger, Joan Evans, Charles Bickford in Goldwyn's "Roseanna McCoy."

overshadow the feudin' that, coupled with an outstanding cast, makes this much more than a scenic mountain yarn.

Christopher Columbus

(Technicolor)

Universal

AS Mr. Columbus and later Gertrude Stein pointed out, the world is round is round is round, etc. Though the story of Christopher Columbus, his theories and his discovery of America in 1492 is perhaps the most familiar in history, you'll find much of interest in the movie version of the Genoan and his dream of a western route to the Indies . . . especially Fredric March in the title role. Ridiculed for his ideas in both Por- (Please turn to page 16)

GREATNESS in a Motion Picture!



Paramount presents

Olivia de Havilland • Montgomery Clift

Ralph Richardson

in

WILLIAM WYLER'S

"The Heiress"

with

MIRIAM HOPKINS

MONA FREEMAN • VANESSA BROWN • SELENA ROYLE

Produced and Directed by WILLIAM WYLER • Screenplay by Ruth and Augustus Goetz

Based upon their stage play



GUIDE To Glamour

This pretty pink plastic holder shows how easy it is to apply the very new Lorr Cream Make-up Stick. Designed for carrying, that lovely look is yours any time, anywhere. You merely touch to skin, smooth it on.



WITH the Holiday parties coming on apace, it's time to think of a truly lovely skin and grooming aids that make for personal perfection.

The new Lorr Cream Make-up Stick, \$.49*, means "portable prettiness," for the stick form is so easy to carry. Easy, too, to apply any time, anywhere. A fine texture lends a velvet quality to skin, conceals minor flaws. Four skin tones.

Those wonderfully strong, soft, absorbent Venida Rainbow Facial Tissues now come in a new window box to look so pretty on dressing-table or bath shelf. In soft peach, green, maize and blue, 402 single sheets cost \$.31.

For more thorough removal of heavy make-up, especially tinted bases, Woodbury presents its new Liquefying Cleansing Cream with Penaten. Penaten is for deeper pore cleansing. From \$.20* to \$.69*.

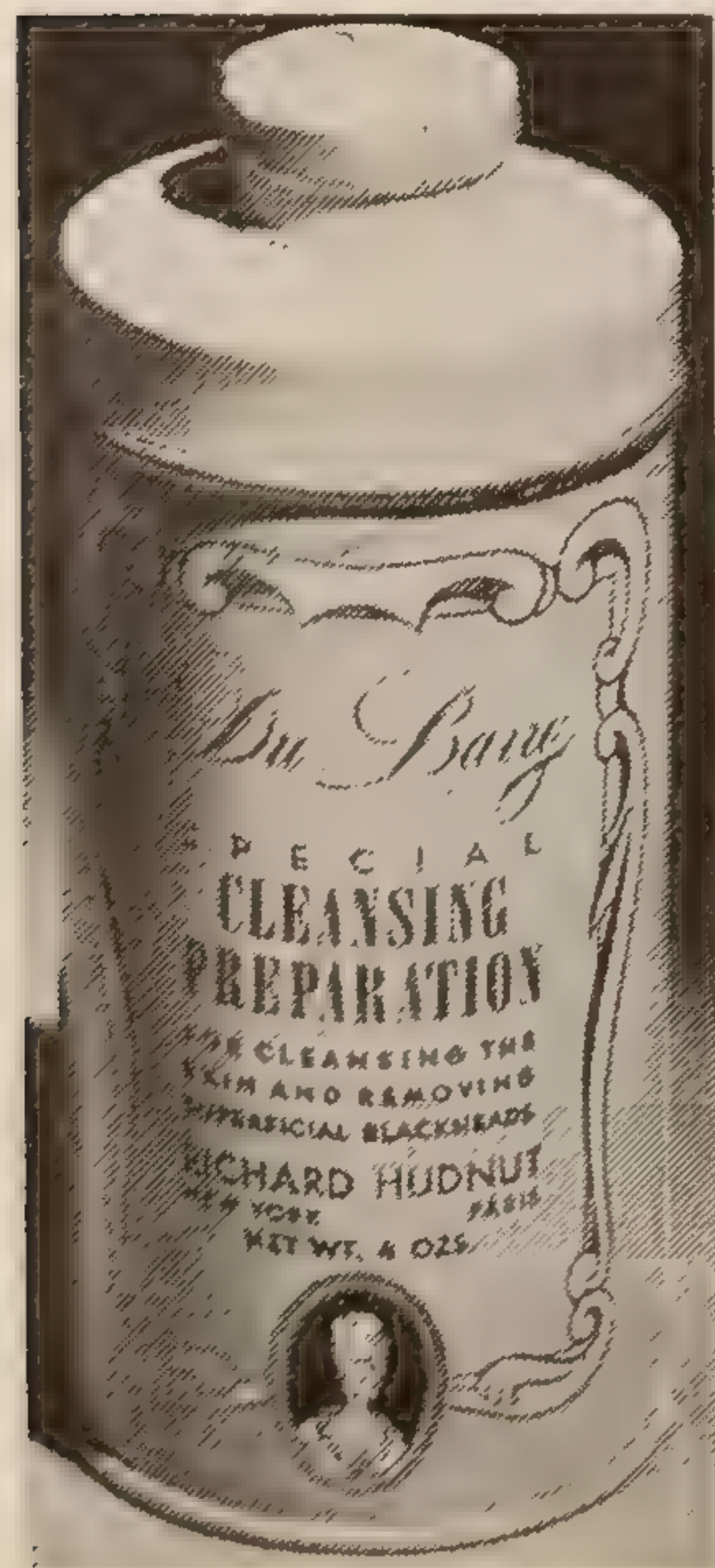
DuBarry Special Cleansing Preparation is a fragrant, powdery meal to be used as a wash for scrupulously clean skin and is a great aid for blackheads and related surface blemishes. \$1*.

Very new is Heed, a gentle, effective deodorant which also stops perspiration. A single squeeze of the plastic bottle and you, your sweaters, your woollens are perspiration proof. Six months' supply costs \$.49*.

If Summer left you with a bathing pool hang-over of athlete's foot, Edal ointment for this nuisance has hearty endorsement. \$1, from The Edal Laboratories, Chelsea, Mass.

C. M.

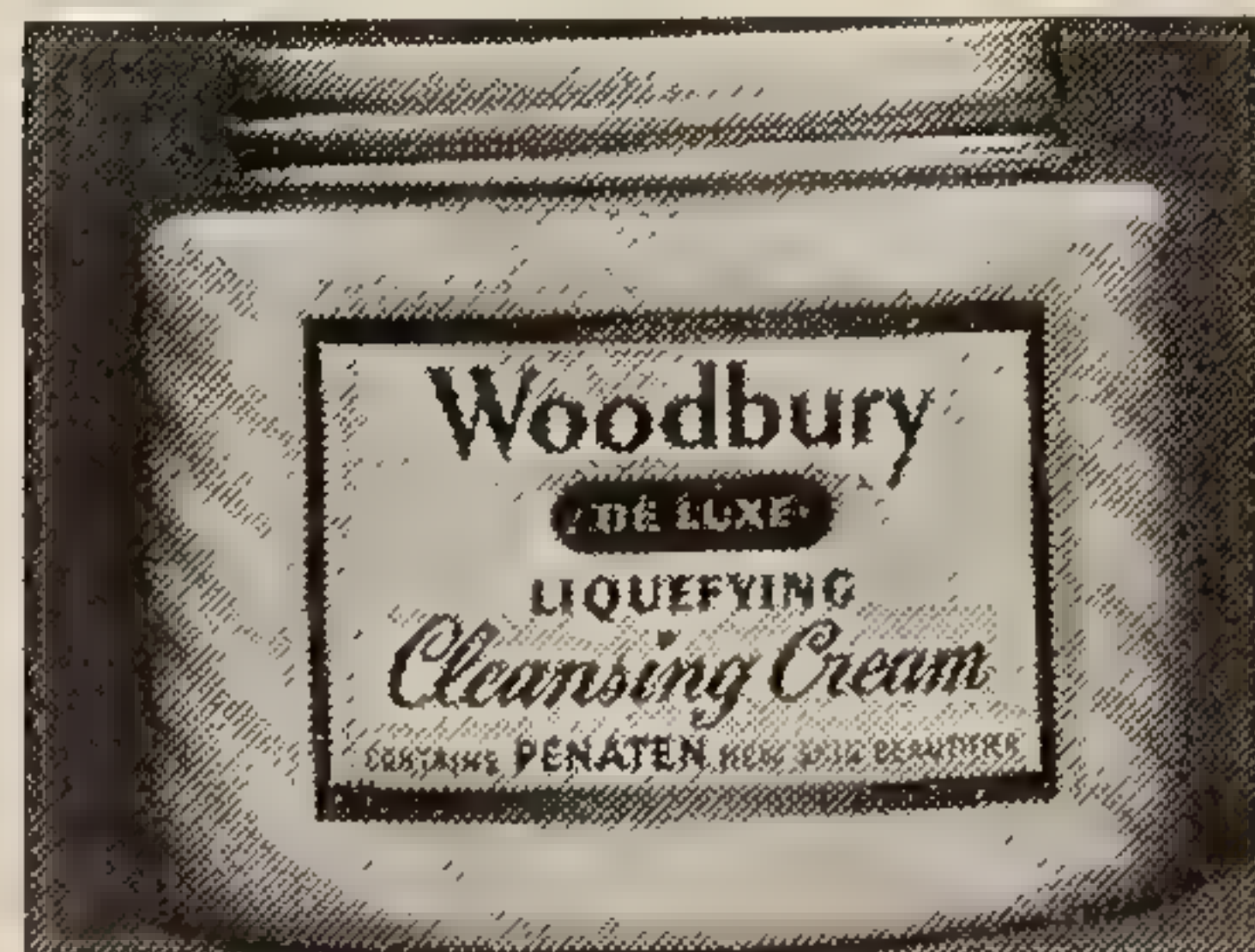
*Plus 20% Federal Tax.



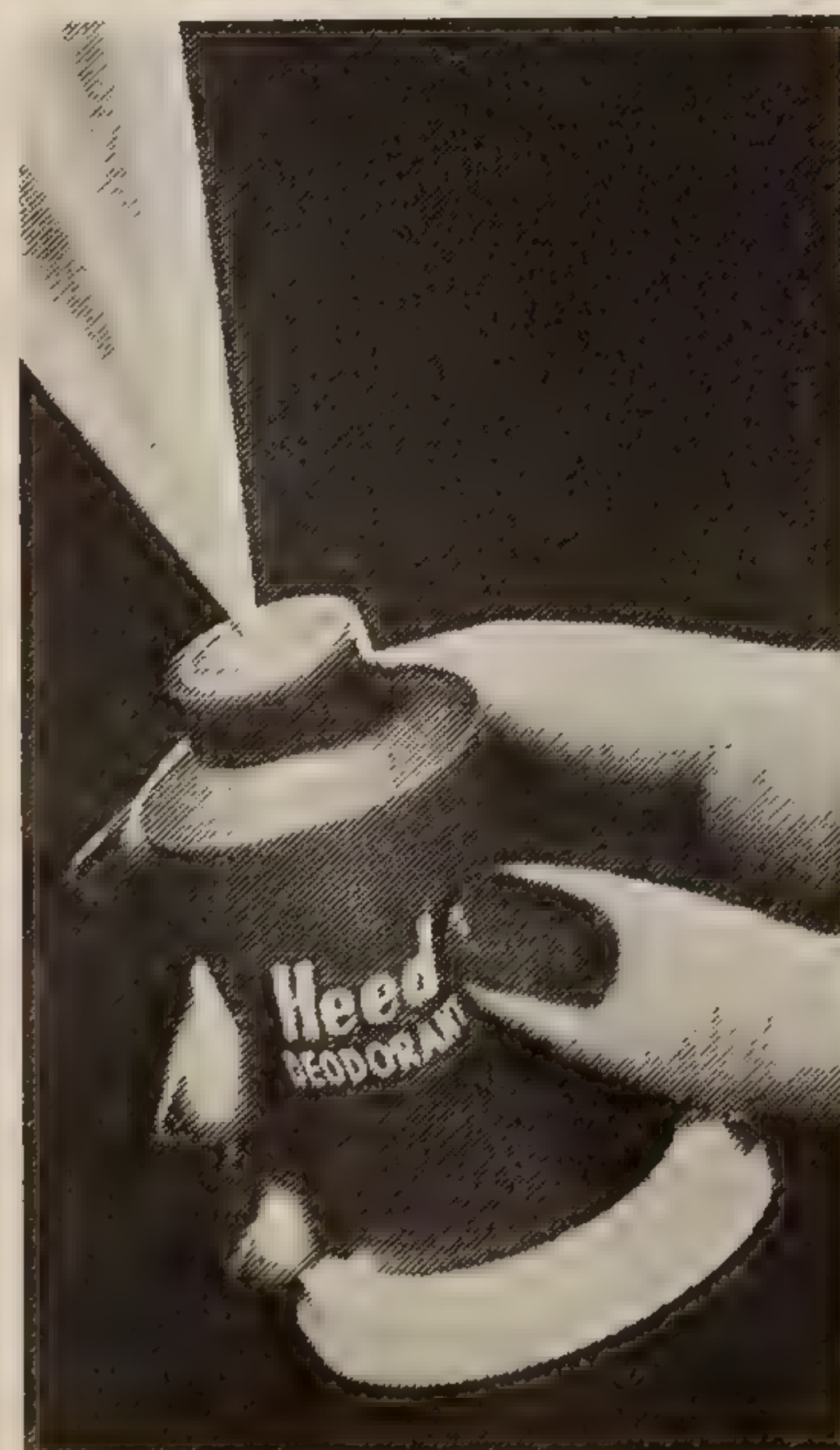
DuBarry Special Cleansing Preparation is one way to combat embarrassing blackheads and similar troubles. It's a rousing good wash for dull skin, too. Here it is in a nice, new package, so very easy to use.

Heed is a new answer to perspiration problems. A squeeze of the green plastic bottle places the liquid exactly where you need it. Here is an ideal form for the travel bag, too.

Venida has a new peek-a-boo box for its flower-toned Facial Tissues. A nice thought to lend a style to your dressing-table as well as to your beauty ritual. Here is an excellent quality of tissue with a big beauty plus.



Woodbury saw a need for an extra effective cleansing cream for heavy make-up and deep tinted bases. So you now have Woodbury Liquefying Cleansing Cream with Penaten, an ingredient to assure thorough pore cleansing.



tugal and Spain, he finally convinces Queen Isabella, played by Florence Eldridge, that sponsoring his wild scheme might be profitable for Spain. Bucking court politics and intrigue and later mutiny in his little flotilla were just some of the difficulties which beset him before he landed on San Salvador in the Bahamas. After discovering the Western Hemisphere, Columbus spent several triumphant years as high admiral and viceroy over all the lands he discovered. In 1498, politics again intervened and Columbus was returned to Spain in chains. . . .

Faithfully following facts, this is still a super production in every possible way which shows that history and entertainment can mix.

Under Capricorn (Technicolor)

Warner Brothers

WITH a constant barrage of emotion, drama and suspense, in addition to names like Ingrid Bergman and Joseph Cotten, this costume picture set in Australia will easily prove to be the type film moviegoers will enjoy. Ingrid plays a member of the Irish gentry who marries the stable groom, Joseph Cotten, and follows him to Australia where he is imprisoned after the murder of her brother. Ingrid can't take the change nor can she forget all the unhappiness she's been through and escapes via the brandy route. Even though Cotten has served his term and has become one of the wealthiest landowners in Australia, Ingrid can't stop wandering around the house like *Ophelia*.

It isn't until a family friend in the person of Michael Wilding—sure and a foine broth of a lad he is—enters the unhappy menage that Ingrid is transformed back into a gentlewoman. Unfortunately, he falls in love with her, and as there will be in times of crisis, strange and hidden facts are dusted off and put on display. One of the reasons for Ingrid's tipling is revealed in such a way that you'll be hanging from the theatre chandelier—it's heady stuff, believe me.

I Was A Male War Bride

20th Century-Fox

FIFTY million Frenchmen can't be wrong, but according to French Major Cary Grant, assigned to clearing up certain matters in Germany, it looks as though those fifty million Frenchmen might be slightly off the beam. The girl responsible for the reversal in statistics is WAC Lieutenant Ann Sheridan who knows a wolf when she sees one, and having seen one in the form of Cary—called him. Because of orders, Ann is forced to accompany the major on a second trip, and the only means of transportation is a side-car motorcycle. Since Ann can drive, Cary is at her mercy throughout the assignment. Eventually, she has him screaming UNCLE, then *darling* and then for the preacher. Far from ending there, Cary's troubles just begin. On their wedding night, Ann gets orders to return with her company to (Please turn to page 74)

Man Alive...

that's all she wants!

That "Kiss and Tell" girl,
Corliss Archer is up to her neck
in trouble... head over heels in love.

From the fun-tipped pen of
F. HUGH HERBERT,
who gave to the screen
"Kiss and Tell," "Margie,"
and "Sitting Pretty"
comes his greatest
rock-and-roar story!



JAMES NASSER presents

SHIRLEY DAVID
TEMPLE · NIVEN
(as Corliss Archer)

"a Kiss for Corliss"

The KISS that's heard 'round the world!

with

TOM TULLY · VIRGINIA WELLES · DARRYL HICKMAN

Screenplay by

HOWARD DIMSDALE

Directed by

RICHARD WALLACE

Produced by

COLIN MILLER

Released thru United Artists



"You Need a Friend,
Strong
Man,
AND I'M
FRIENDLY!"

There's a
new girl on
Thieves' Highway...
VALENTINA CORTESA
— wait 'till
you meet
her!....

THIEVES' HIGHWAY

WHERE DANGER ALWAYS HAS THE RIGHT OF WAY!

with
RICHARD CONTE · VALENTINA CORTESA

LEE J. COBB · BARBARA LAWRENCE

**JACK OAKIE
MILLARD MITCHELL**

20th
CENTURY-FOX

Joseph Pavney · Morris Carnovsky · Tamara Shayne · Kasia Orzazewski · Norbert Schiller · Hope Emerson

Directed by **JULES DASSIN** · Produced by **ROBERT BASSLER**

Screen Play by A. I. Bezzerides
Based on his novel "Thieves' Market"

NEWSREEL



Valli and Glenn Ford sail for Europe to co-star in "The White Tower."



Lt. James G. Wilson gives Montgomery Clift the key to Berlin. He's there to make "Two Corridors East," story of the air lift.

Jim Stewart's bride, Gloria, visits him and Director Delmer Daves on Arizona location of 20th's "Broken Arrow."



Nancy Gates and Gregory Peck at a "Hollywood Star Theatre" rehearsal. Greg's now in "12 O'Clock High."

Veronica Lake and her husband, Director Andre De Toth, dining at Ciro's on one of their infrequent trips in from their ranch.





Ann Sheridan and Cary Grant are married four times in "I Was A Male War Bride."

Chaos begins when Ann and Cary discard mutual "sex antagonism" in favor of marriage.



Ann gripes about being Cary's aide to buddy Marion Marshall.



Ann hauls Cary around Germany in "I Was A Male War Bride."

THE mutual dislike shared by Cary Grant, a French officer, and Ann Sheridan, a WAC Lt., in "I Was A Male War Bride," vanishes after they land in a hayloft. Cary proposes (marriage, that is) which starts a nightmare of red tape and misunderstanding. Before he finally gets to the U. S. as a bride, Cary's shaken to discover, "they think I'm the wife and she's the husband," and Ann finds the trouble with the Army is there's no place to be alone.



Cary's WAC disguise fails as his garter slips.

I Was A Male War Bride

Alexis Smith.

starring in

"MONTANA"

A Warner Bros. Production

COLOR BY TECHNICOLOR



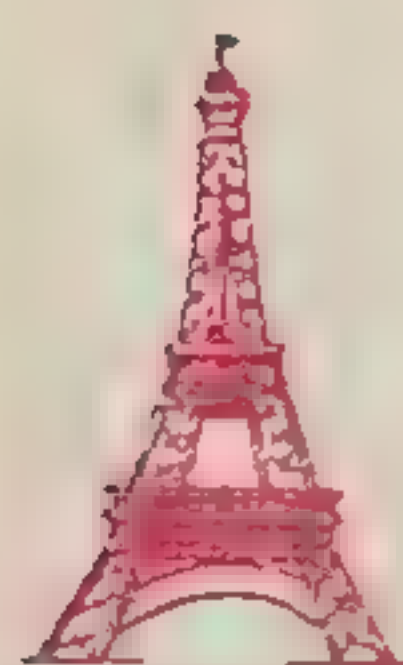
Alexis Smith wears the rich diamond-like Couturier rhinestone centerpiece as a pin...the double-strand of lustrous simulated pearls as a choker.

Hollywood stars rave about Deltah's PARIS-INSPIRED

Three-in-One

Couturier Necklace

styled by Majeska



The magic word in fashion is elegance, so Majeska designed this glamorous, high styled simulated pearl necklace with an elaborate centerpiece set with sparkling diamond-like rhinestones. Wear it as an ensemble, or wear the centerpiece separately as a pin. Exclusive *Deltah* Couturier Necklaces, in luxurious presentation cases, \$5.00 to \$27.00, Fed. tax included. Bracelets to match, moderately priced.

L. HELLER & SON, INC. FIFTH AVENUE, NEW YORK



What Hollywood Itself Is

The stars themselves are just as interested as you are in what's going on in the most discussed place in the world

By Lynn Bowers

MOVIE TOWN is definitely on the upbeat again. Studios are busier than they have been for months, which means more pictures being made, more jobs for players and workers—people look happier and there's an optimistic scent to the air, a kind of hustle and bustle that was lacking in the thin times when box-office was off and production chiefs didn't know where their next million dollar budget was coming from. This here new upswing has touched off a lot of activity among the stars—off the lot as well as on, some of it good, some bad.

* * *

Judy Garland's back in town and all better—her first picture will be one called "Summer Stock." Bette Davis and Warner Brothers have pffft after an 18-year association. Bette wants more say about her pictures than Warners are prepared to give her. Guy Madison and Gail Russell finally made-up their minds to get married and did so—at the Santa Barbara Biltmore. Theirs is one of the longest courtships on record here. They've been goin' steady, more or less, for three years.

Ann Blyth, currently in "Once More, My Darling," climbed the ladder to stardom quickly.

Desi Arnaz, with the Bob Huttons, at Judy Canova's Mocambo party for her new boy friend.



Time out for refreshments for Dorothy Lamour and Jimmy Stewart at radio rehearsal.



Talking About!

Ginger Rogers and Jack Briggs called off their marriage after trying to save it for a year and a half. We hope they're back together—two really nice guys who were victims of career trouble. Betty Hutton and Ted Briskin had a near-miss when they separated briefly, but got back together, which is good news. Wanda Hen-



trying to get her back. He was just finishing up the John Ford comedy, "Front And Center." Evidently, Dan finds hard work a good remedy for his troubles—he's got two more pictures lined up—"Storks Don't Bring Babies" with Betty Grable, "Ticket To Tomahawk" with Anne Baxter. The work seems to agree with him—he looks wonderful, especially with his red hair in a crew cut. (Please turn to page 62)

Ann Sheridan samples the snacks at Judy Canova's party as Bob Hutton does the serving.

The new, brunette Bette Davis as she appears in "Beyond The Forest" for Warners.



Mickey Rooney, Steve Brodie on "Hollywood Star Theatre." Mickey's to be father again.

Roy Rogers welcomes competition in persons of Rex Allen, Monte Hale, new cowboy stars.



Below: Judy Canova with Felipe Rivero at her party in Mocambo's Champagne Room.



drix and Audie Murphy admitted they were having a hassle, too—neither one has been in very good health since they got married, but were in there pitching, trying hard to save their romance. The battling Cugats, Xavier and Lorraine, were at it again, but got together again—at least temporarily. Nora Flynn and Dick Haymes finally achieved the happy ending to their stormy romance. David Selznick and Jennifer Jones made it, too, and were married twice for good luck in Italy.

* * *

Dan Dailey lunched with his wife, Liz, and their son at the 20th Century-Fox commissary, turning all the charm on,



Cobina Entertains



Above: Joan Fontaine and her partner, Zachary Scott, amusing Cobina's guests with their zany antics as ballroom dancers.

Right: Joan was in a delightfully frivolous mood and had Lana Turner and Bob Topping in stitches.

Right: Ann Miller with her favorite escort, William O'Connor, at Hollywood home of Cobina Wright for another of the gay and colorful parties Cobina loves to give.



Below: Elizabeth Taylor with Johnnie Johnston and his wife, Kathryn Grayson, at Cobina's festive gathering. Kathryn's got her best role in "That Midnight Kiss."





Left: Hostess Cobina, Sonja Henie, Lana Turner and her husband, Bob Topping. Lana is returning to screen soon.



Elizabeth Taylor dancing with Danny Scholl. She's currently in "Conspirator."



Above: Joan Crawford enjoying her dance with Cesar Romero, who has few equals in all of Hollywood as a dancing partner.



Left: Sonja Henie with Lana and her husband, Bob Topping. Sonja may soon marry Winnie Gardiner, wealthy socialite.



Tyrone Power and his wife, Linda, look over hand-woven caps made by extras on the "Black Rose" location in French Morocco.

Linda's great pride is when people say to her, "Tyrone has never looked better"

I CALL Tyrone my "pigeon." But let me hasten to add that this is not used as one would say "dear" or "darling." It is only because I can and almost always do beat him at cards. Otherwise, Tyrone definitely is not the "pigeon" type. We usually play Canasta or Canfield and I usually win. He keeps on trying, but I am luckier. I tell him that I am also better, but that isn't strictly true. It is just that the cards are better to me than they are to him.

As I look back over the two years I have known Tyrone, little bright scenes march across the screen of my memory. For example, a day we spent together in Mexico when Tyrone was there visiting my family and me before we were married. We all were spending a holiday at Acapulco and on this day, Tyrone and I flew to a little place not far away called Zihuatenejo. I think if you could go there you would say, as we did, that there cannot be another place like it on the face of the world. It is a story-book village even though it is sufficiently modern to boast of an air strip. But cows graze on this air strip, and landing a plane is a business of waiting until they have been driven off. There are no paved streets, no carriages, no automobiles. Scores of little boys meet you at the airfield, brown, smiling, eager. They carry into the village for you everything you will allow them to carry. I think if you had a trunk weighing 200 pounds, they would—and could—carry that, too.

You walk into the village (*Please turn to page 60*)

Ty introduces Linda to a few of the camels that appear with him in "The Black Rose," his latest 20th Century-Fox film.



Ty And I

By Linda Christian Power



Says Linda, "I have decided definitely and finally to forego whatever screen career I might have had."



Jane Russell, now being
seen in Howard Hughes'
"The Outlaw," RKO film



Jane Russell and her husband, Bob Waterfield, pro football sensation, at Hollywood premiere. They're direct opposites.



Frank Sinatra and Jane in the rollicking film, "It's Only Money." She's also to be seen currently in Howard Hughes' "The Outlaw."

Jane Takes A Look Back

"I was a can of tomatoes and a label had to be put on that can," reminisces Jane Russell

By Jon Bruce

IF ever anybody learned how to act by trial and error, I'm the gal!"

It was the very vibrant and personable Jane Russell, star of RKO's "The Outlaw," "It's Only Money" and "Montana Belle," talking. It had been some time since I had seen Jane and I couldn't get over the change that had taken place. Where once she had been confused and a little shy, she now was completely self-assured and taking everything smoothly in stride.

"I'm very pleased with my career the way it's going now," Jane remarked, "but, at the same time, I'm not in the least sorry for the way it began. Certainly the publicity campaign marking my screen debut lasted too long and stayed too long in one vein, but I guess it had its purpose. It was at least a smart campaign—in the beginning. I was a can of tomatoes and a label had to be put on that can."

"Don't get the idea that I regret the experiences of those earlier days. Not in the least. Nor have they left any deep scars on me—and I'm certainly not bleeding to death. I do admit, though, that I'm glad there's been a change of late."

"As I look back on all that happened

"As I look back, I think I was like an ostrich about the whole thing," admits Jane.

to me, I think I was like an ostrich about the whole thing. It was as though it was all happening to someone else. It wasn't a matter of my having to live up to anything when I started out in the business. I didn't have a thing to live up to. I didn't even have any acting experience. But that didn't bother me because I had never thought of having any kind of a career to begin with anyway.

"It might have been a different story if I'd had to work. But I didn't. A career wasn't the big thing in my life. It still isn't, for that matter. I have no great urge to *(Please turn to page 66)*

"Don't get the idea that I regret the experiences of those earlier days," declares Jane.





By Coleen Gray

IT'S fun just to think about the wonderful eight weeks I spent playing opposite Bing Crosby in "Riding High!" And to tell about those happy days is, in a way, to re-live them.

I never had an experience like that before; it's the high spot, so far, in my career. The good luck of that magic combination of Bing Crosby and Director Frank Capra doesn't happen every day, you know.

Between shots on other pictures I've gone to my dressing-room to study my script, to write letters or to read. I'd come to work in the morning with the thought that here was a job to be done.

But not on "Riding High!" There I'd be—perhaps the first to arrive every

Left: Coleen Gray and Bing Crosby during the filming of Paramount's "Riding High."



A Most Surprising Man

Playing opposite Bing Crosby in his forthcoming "Riding High" gave Coleen the chance to see what makes him tick

Says Coleen, "All in all I found Bing to be a happy, well adjusted man. He's completely relaxed; simply will not worry."

Director Frank Capra, Bing and Coleen on "Riding High" set. Bing put himself completely in Capra's hands during production of picture.



morning—perched on the edge of my chair waiting for things to start. Even if I weren't in the scene I never left the set. I hung on every word for fear I'd miss something!

And when I remember how nervous I was on the first day, how frightened of the two Big Names, I could pinch myself for being so silly. Why, those Big Names were the kindest, the most considerate, the gentlest men I've ever known.

My getting the part in the first place was completely unexpected. After finishing "Sand" for 20th Century-Fox, where I've been under contract for five years, I went to New York to appear on the stage in "Leaf And Bough." Unfortunately, the play bowed and left after one of the shortest runs on record.

After the strain of rehearsals and production, I was in the midst of a wonderful whirl doing the town with a lot of friends when my agent phoned long-distance at three o'clock one Wednesday morning. He told me to take the plane that night for the Coast.

I really didn't want to. I was having so much fun! But obediently I packed—and caught not only the plane but a terrible cold. Didn't get a wink of sleep and arrived more dead than alive. They told me I was to make the test that afternoon, but I begged them to wait until I felt a little better.

So they thrust six pages of script in my hand and I tottered home and to bed, where I slept for forty-eight hours. Now and then I'd open an eye and try to memorize my lines. By Saturday afternoon I was ready.

I knew I was keeping Bing from his golf game—and that didn't help. I wasn't too sure of the lines—and that didn't help either. I knew, too, that many other girls had been tested before me.

But the minute I came on the set, the tension eased. Bing, who knew I'd gone to Hamline University in St. Paul, began by telling me what a great basketball team Hamline had and said he was

"Bing's ad libs are often cleverer than the script and he enjoys them as much as anyone."

Bing takes his work very seriously, declares Coleen. Is always on time, knows his lines.

Coleen states that Bing may love golf and horses, but underneath it all, is a scholar.

going to see them play that very night at the Pan-Pacific Auditorium. Imagine that! Bing knowing all about *my* basketball team!

After that he talked about my singing with the college A Capella Choir. One subject lead to another—and before I knew it, I was chattering along to an old friend.

That's the secret of Crosby and Capra: they're so easy, so calm. They get an enormous amount of work done—"Riding High" was brought in two weeks under schedule—yet they never seem to hurry or to force anything.

As an example, even in this test we finished in a little over an hour scenes which ordinarily would have taken half a day. They started out by saying, "If

Right: Appearing opposite Bing Crosby in "Riding High" is Coleen's biggest break.



something goes wrong, don't worry. It doesn't matter. We'll do it again." So how could a person fail to do well with that attitude?

The end of the test was a dramatic and tearful scene; when we'd finished Bing turned and looked at me in the strangest way. He said slowly, "You've worked before, haven't you?" and that compliment made me glow all over.

After that there was a five days' wait. The choice had (Please turn to page 61)

Another scene from "Riding High." Coleen not only sings, but dances with Bing, too.





**Virginia Mayo, currently
appearing in "Red Light,"
a United Artists release**

Hollywood Calling



Ava Gardner and Frank Morgan talk to a fan on NBC's giveaway show, "Hollywood Calling."

George Murphy rehearses questions for the program with June Allyson and Walter Pidgeon.



Governor Warren of California, who chose names to be called, and M.C. George Murphy.

IF your telephone rings some Sunday night between 6:30 and 7:30 EST, and a man who sounds just like George Murphy announces "Hollywood Calling," don't hang up. Not only will you talk to two of Hollywood's biggest stars, you'll also get the chance to win a giant jackpot of prizes. "Hollywood Calling" presents a series of clues describing a star or a picture in which that star appeared. George Murphy, the m.c. of the show, telephones the radio listeners, then introduces them to the stars present each week. If the listeners' wits aren't scattered and they track down the answer via the clues, they win a crack at the jackpot question with its wonderful prizes. So stick around home Sunday nights. It might be "Hollywood Calling" you.

It would be like hitting the jackpot just to have Deborah Kerr call you.



Van Johnson enjoyed "Hollywood Calling" as much as the listeners.



Julie London and Gordon MacRae,
starring in "Return Of The
Frontiersman," a Warner film





RUTHLESS IS BACK!

Even in rehearsal James Cagney, with Director Raoul Walsh and Fred Coby, does his scenes like an aggressive hornet.



Virginia Mayo, his wife in "White Heat," double-crosses Jimmy, but charms him into sparing her when he kills her lover.

THE king of the tough boys is back, the killer with the coldest eye and the itchiest trigger finger in the Hollywood homicide racket, James Cagney. In Warners' "White Heat," Jimmy's a ruthless gang leader with a progressive brain disorder, who slaps Virginia Mayo around with relish, and leaves a member of his gang to die as casually as a rubbish man discards his day's haul. Jimmy's warped, but slick, and has a plan for evading arrest for murders committed during a train robbery, which goes awry when an equally slick T-man manages to join the gang. He's the same taut, cocky Cagney, piling up thrill on top of thrill in his return to infamy and leaving fans in the same "White Heat" as the film.

Jimmy's kids, Katherine and James, Jr., know their father as a tolerant, easy-going guy who's a farmer boy at heart.



James Cagney's pushing people around again in Warners' "White Heat."



Left: In her beautiful Hollywood home, Joan seemed a perfectly contented wife. She and Bill had so much in common. Despite which, intimates claim, a divorce was inevitable. Both had been married before. Their wedding was the most un-Hollywood in history. There wasn't a soul from the movie industry at the ceremony. Even the best man was a lawyer, not a producer. They got off to a great start. Their marriage seemed so solid.

Right: Joan Fontaine and Bill Dozier, in their happier days, attending a formal Hollywood premiere. Both had a grand sense of humor, but it wasn't enough to laugh off their unexpected marital difficulties.



Unexpected Separation

Joan and Mark Stevens in an RKO film she made when Bill was just her boss.



THE most surprising Hollywood separation in years is that of Joan Fontaine and her husband, William Dozier, film executive. They had been married for three years and were generally considered to be one of the happiest couples, successfully combining their careers and marriage. Precisely what happened to this once ideal union is still a matter of speculation, although Dozier insists that love flew out the window and marriage can't exist without it. Joan waited until she had finished "Bed Of Roses," for RKO, before making the announcement. Shortly after that she sailed for Italy to make scenes for "September," a Hal Wallis production. They have a daughter, Deborah, who'll be a year old on November 1st. Joan and Bill were married in Mexico City, May 2, 1946. He proposed to her while she was in St. John's Hospital suffering from overwork and fatigue. They had seen each other but six times when he popped the important question. "You know, you're not really sick at all," he had said. "You just need someone to take care of you."

"Who?" Joan asked. "Me," Bill said.

"That's the strangest proposal I ever heard," Joan answered, "but I'm going to snap you up so fast you'll be dizzy."

Joan Fontaine and Gary Cooper have a rehearsal snack during preparation of "Farewell To Arms" for a CBS Screen Guild presentation.



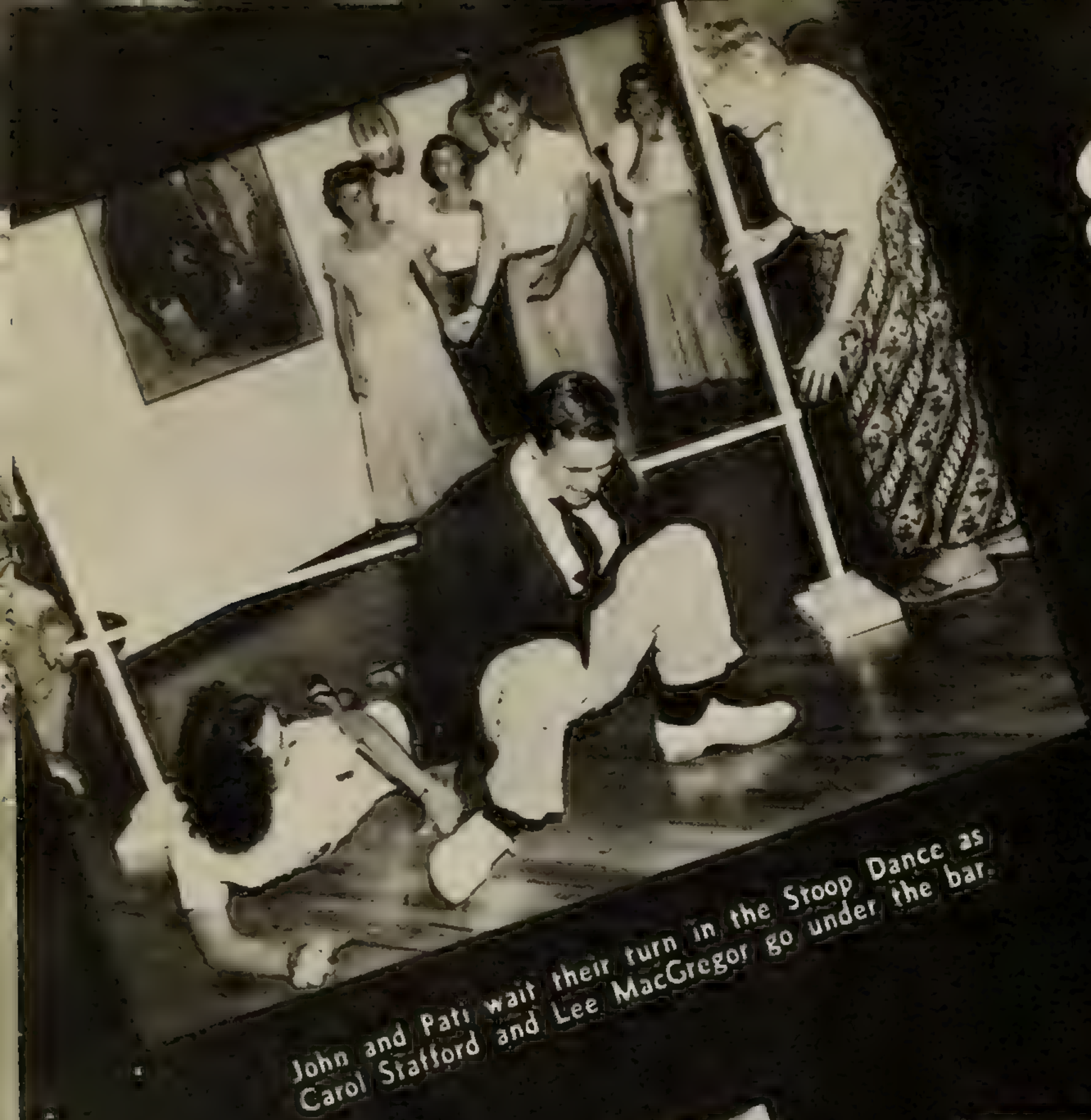


The Doctors in "You
Gotta Stay Happy" are
Produced by Rampart
their own company

Joan in the arms of
Louis Jourdan in "Let-
ter To An Unknown Wo-
man," Dozier production.



STOOP DANCE



John and Pati wait their turn in the Stoop Dance as Carol Stafford and Lee MacGregor go under the bar.

WHILE vacationing at the Alisal Ranch, a few miles outside Santa Barbara, John Derek and his wife, Pati Behrs, tried the Stoop Dance, which is literally knocking guests flat. In it, the couples dance under a bar balanced between two poles and are eliminated if they knock the bar off. The bar is lowered after each round until first the dancers have to duck to get under it, then stoop and finally, when the bar is only inches above the floor, squirm and wriggle, frontside or backside. It takes the muscles of an earthworm to slide through a winner, as John and Pati soon found, but win or watch, the Stoop Dance is fun if you don't mind losing your dignity and wiping up the floor with your clothes.



The sight of Carol pushing Lee through has John and Pati shrieking with laughter.




John Derek and his wife, Pati Behrs, come to the stoop stage while doing the Stoop Dance at the Alisal Ranch outside Santa Barbara

When the going starts to get tough, Pati and John try wiggling through flat on their stomachs to avoid knocking off the bar.

Pati is so helpless with laughter that she breaks down halfway through and John has to drag her the rest of the way himself.





Pati and John Derek never knew there was so much of them until they tried Stoop Dancing at the Alisal Ranch.



The Eyes Have It!

Ed Sullivan is one of television's pioneers.

Ed Sullivan, emcee of "Toast Of The Town," CBS television show, with guest stars, Kirk Douglas and the Costello Twins, famous precision dancing team



Ed Sullivan, video's busiest personality, is convinced people enjoy watching and hearing a show far more than just listening



Stars like Humphrey Bogart, with Director Alex Leftwich, are naturals for television.



"TV will soon drop sports," predicts Ed, with Kitty Kallen, "Toast Of The Town" vocalist.



Ed Sullivan, admiring his guest Lena Horne, likens TV now to the crystal set era in radio.

IT WAS ten in the morning in New York and the city was beginning to move. The low hum which started at eight as the commuters proceeded sleepily to their jobs now had reached a crescendo. Taxis honked and screamed for the right of way. People bumped into each other without even a tight-lipped "Excuse me." Everybody was starting his run for the day and they were all running fast!

Park Avenue, noted for its perennial Sunday calm, was crowded. I pushed my way across 59th Street, catching my heel in the tracks for trolley cars long since gone to their noble graves. Panting for breath I tore into the Delmonico Hotel and gasped, "Would you announce me to Mr. Ed Sullivan?"

The desk clerk looked down his long nose in amazement and answered in an adenoid tone, "But, madame, no one ever disturbs Mr. Sullivan until eleven. Don't you realize that he is one of New York's most famous columnists?"

By Florence Pritchett

"But, I have an appointment to discuss television with Mr. Sullivan," I murmured meekly.

A smile broke through the clerk's austere features. "Oh!" he said. "Television! For that we can disturb Mr. Sullivan. He'll talk about that at any hour."

Rising in the elevator to the eleventh floor I wondered that this genial Irishman could have the pep to talk at ten. I knew he wrote six weekly columns about "Little Old New York," had hours of preparation and rehearsal for his Sunday night show on CBS, "Toast Of The Town," and had just begun a TV dramatization of his weekly column.

When the lights start popping out all over our big town, Ed begins his merry meanderings from Lindy's to the Pavilion, picking up items for his column and

talent for his program. Somehow, in between all this, he manages to run the Harvest Moon Ball, put on All-Star charity shows, and play golf at Wingfoot. What a capacity for work.

Needless to say, after I rang the bell outside a dangerously silent apartment, the door opened and there was Ed Sullivan with a tiny, grey poodle prancing around his feet.

"Come in, Florence," he said with a smile. "Would you like a cup of coffee? If you'll give me a minute to collect myself, I'll be right with you."

As he was talking I was ushered through a large living room into the cosy office where Ed Sullivan has his brain waves. He disappeared for a minute, so I began to examine his office. In one corner books rose in colorful, uneven rows to the ceiling. A large desk was covered with portfolios, papers and letters. Above the desk marched pictures of the people Ed writes about in his column and (Please turn to page 64)

Charles Laughton is one of the most open-minded Hollywood stars regarding television.

Rudy Vallee surrounded by the girls in the permanent chorus of Ed Sullivan's CBS-TV show, "Toast Of The Town." Rudy's just as ardent a television roofer as Ed himself.



The Real McCoy

REPUBLIC Pictures introduces a new singing Western star to movie audiences in "The Arizona Cowboy." He's Rex Allen and a real honest-to-goodness cowboy from the Arizona rangelands. Although this is his first film, Rex is well-known to radio listeners and record fans. He's a tall (6'1") lad with blond hair and blue eyes.



Having been born to the saddle, Rex skillfully executes a running dismount.



When his high school days were over, Rex joined the rodeo. But singing meant more to him, so he went into radio. He composes, too.

Roy Barcroft and Rex Allen in a rough and tumble scene in "The Arizona Cowboy." Rex's early life reads just like the script of many a Western movie.

Rex with his wife, Bonnie, a former radio actress, and their two-year-old son, Rex, Jr.

Rex Allen with Laramie Carson in a scene in "The Arizona Cowboy," Republic film.





For twelve years,
Lundigan has been
waiting for his big break
and has it in 20th's



By Patricia Keefe

PATIENCE PAYS

BILL LUNDIGAN and his wife think they have the secret formula of Hollywood marital happiness. It has nothing to do with twin beds and double beds. It is really quite simple: one couple plus one car equals a happy marriage. One couple plus two cars equals divorce. Rena (Mrs. Lundigan) figured it out last year.

"Everybody we knew who got a divorce had two cars. Usually they got the divorce soon after they bought the second car."

Bill smiles indulgently and says that the little woman is just being superstitious. But I notice he doesn't do a thing about a second car, and right now, with a brand new 20th Century-Fox contract, there's a robust bank account.

Hollywood is almost as famous for its two-car garages as it is for its swimming pools. (*The Lundigans haven't a pool either. They are definitely rebels.*) One

car for a movie family is as unusual as a children's party without ice cream. Inasmuch as everything in the Hollywood-Los Angeles-Beverly Hills circuit is to hell and gone from everything else, that second car is almost a necessity. But not with Bill and his wife, it isn't. When Rena has to shop she takes the car for the day, drives Bill to the studio if he's working, and to the golf club if he isn't. Then at an agreed-upon time she drives by and picks him up. You can readily see how it keeps the family intact. I highly recommend it to other Hollywood couples. Also, when they are in the car together, Bill does the driving. "Too many women drive too many men in Hollywood," says Rena sagely.

Pretty, bru- (Please turn to page 68)

Bill is so good in "Pinky," with Jeanne Crain, he was given a long-term contract.



Stronger Than Ever

After 15 Years

ON October 14, 1934, the Radio Theatre presented its first broadcast, "Seventh Heaven," starring Miriam Hopkins and John Boles. An unprecedented step in radio, the hour-long program was greeted with dark predictions of a short life by the skeptics. This month, however, the Radio Theatre, now 650 shows old, starring nearly 500 stars, celebrates its 15th anniversary and proves the skeptics wrong. Under the direction of first, Cecil B. DeMille and then, William Keighley, the Radio Theatre has become the finest program on radio today.



Loretta Young, a Radio Theatre veteran, has made over 20 guest appearances on the program and is one of its best performers.

Since Loretta did "The Patsy," on the Radio Theatre in 1935, both she and the program have won awards for dramatic quality.

Fred MacMurray and Claudette Colbert have been co-stars five times on the program.



Cecil B. DeMille first directed Claudette Colbert on Radio Theatre in 1936.

Producer-Director William Keighley discusses a play with James Cagney, who's been an infrequent but favorite star the past few years.

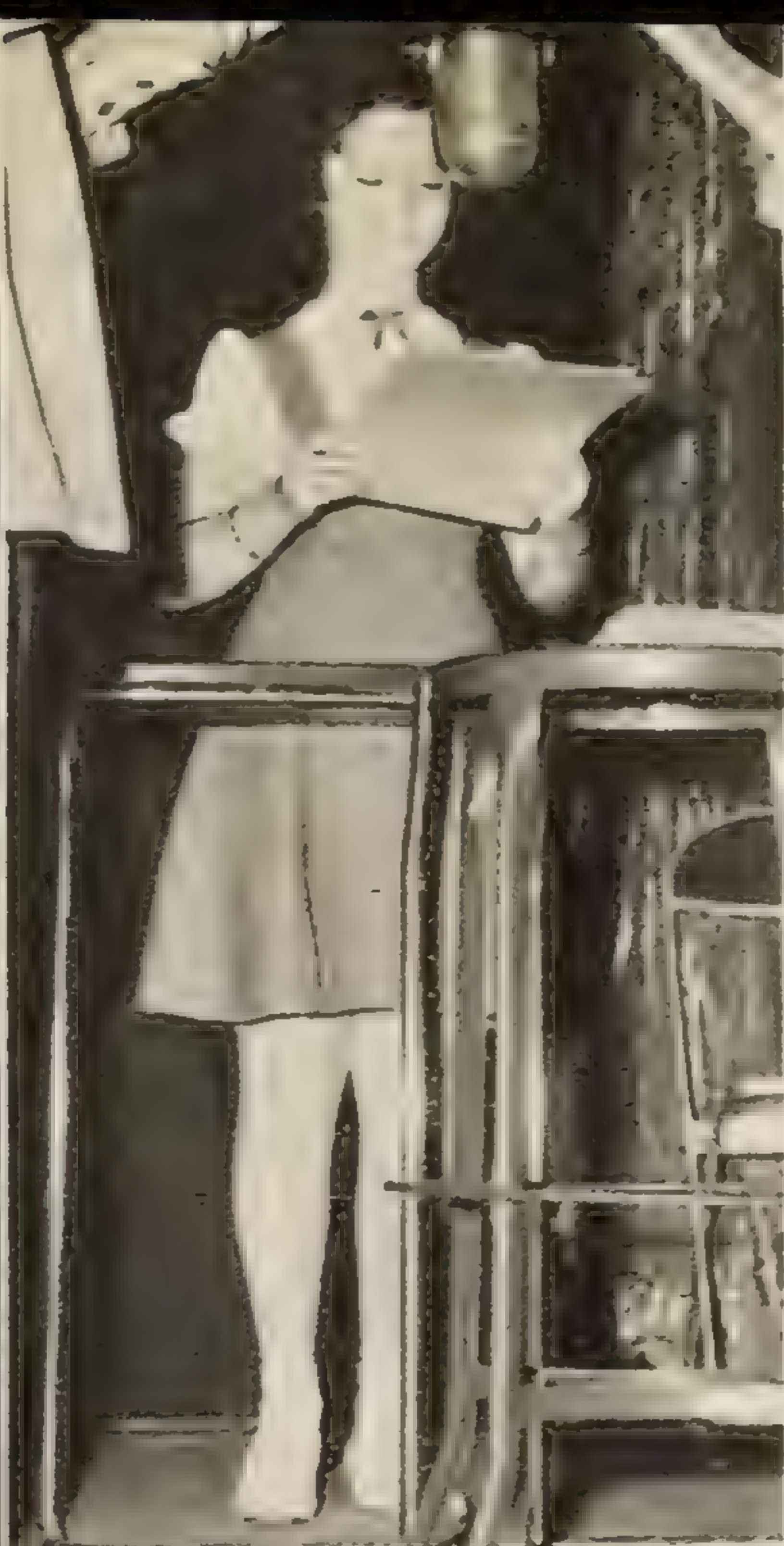
right.





Even back in 1935 when Cary Grant played in the Radio Theatre production of "Adam And Eve," he was the most graphic actor in the whole cast.

At first the Radio Theatre starred stage actors with movie experience; now most performers, like Cary and Shirley Temple, are stars in pictures.



Shirley as the "Littlest Rebel" in a 1940 broadcast.



Since co-starring with Errol Flynn in 1937, Olivia de Havilland has been in eleven other Radio Theatre plays.



Signe Hasso and Dick Powell starred in "To The Ends Of The Earth," this Spring.

Olivia de Havilland, like all guests, rehearses for four days before a Radio Theatre show. Each broadcast requires a month of preparation.

Joan Blondell meant more to Dick Powell than just a co-star in 1936. Today he's a craftsman who rehearses right up till show time.



Walter Haines, William Keighley at 1949 show.



In 1936, William Powell made his Radio Theatre debut as "The Thin Man."



Huston in "The third Ra-tre presentation.



Have confidence in hats . . . realize what they can do toward enhancing your beauty

By Mr. Rex

For cocktail and dinner dates jewelled hats are the thing. Anne Baxter wears a Rex turban made of pink velvet leaves studded with pink pearls and topped with brown veiling.

(EDITOR'S NOTE: Mr. Rex and his partner, Mr. Wally, have placed hats upon all the famous heads of Hollywood. Their establishment of Rex, Inc. is the favorite hat center for the fashion conscious women of Southern California, and their designs are also found in forty-five stores across the country.)

WHEN You Buy A Hat go with confidence to a good shop. Tell the designer, or the sales person, whether you want the hat for a wedding;

How

To Buy A Hat

Right: One of the most popular hats in the Rex, Inc. collection is this brown beaver with a band of leopard fur over Kelly green ribbon. Jeanne Crain is wearing it.



Left: Especially designed to complement the off-shoulder gown is this "table hat" of black velvet worn by Anne Baxter, currently starring in 20th's "Ticket To Tomahawk."



Jeanne Crain models the Rex "Rain Drop Hat." It's a gray felt bonnet with a gray veil that looks like showering rain drops. It has a band of gold lace edged with rhinestones.





A hat with a definite femme fatale look is Anne Baxter's dance cap of black velvet, black feathers and black polka dot veil.

you're certain to turn away from hats that might be excellent for you. I have seen women look younger today than they did ten years ago. They don't become depressed over a gray hair, they wear clothes and hats that make them feel gay. As a result, they look younger.

* *

Don't Take Hats Too Seriously. It is a known fact that hats are becoming to women and they should wear them to be feminine. But . . . don't refuse a beautiful hat because it does this or that to your hair. Don't have a preconceived idea that you simply cannot wear a high crown . . . or an off-face hat . . . or a wide brimmed hat. I can give you a fairly safe rule for the size of your hat. If it doesn't extend beyond your shoulder seams, it won't [*Please turn to page 69*]

Jeanne Crain dresses up this gray sailor with a big white automobile veil. Any girl can wear a wide-brimmed hat, provided it doesn't go beyond her shoulders.

a trip in an open car, a flight to New York, or a cocktail party given by a rival hostess. Wear the costume for which you need the hat, or at least describe it carefully. I would also want you to tell me if hats bore you, or if you're hat-mad. The first type needs to be intrigued with an idea. The second needs to be held down . . . guided toward hats that are becoming rather than merely sensational.

* * *

Bring Your Husband with you, or a gentleman friend . . . if he enjoys it. Men have excellent taste in hats. They may not select the latest fashion, but invariably they'll pick the hat that makes you look pretty. You may hate it, but I think it's the smart woman who seeks

the admiration of the man in her life . . . and smartest when she must first cultivate his interest in her clothes and hats. You can nearly always depend on a man's natural sense of good taste.

* * *

Don't Bring Your Girl Friends. It's too confusing. When one friend thinks a hat is pretty, the other will say it's terrible . . . because she's envious. You'd be surprised how many times the "friend" comes in the next day and buys that hat herself.

* * *

Don't Find So Much Fault With Yourself. Women worry about their skin, their neck, or their hair, when many times the fault is barely noticeable. If you're too concerned about those things,

Think of a hat in the same way that you think of jewelry—to make you alluring. Left: Jeanne Crain, now starring in 20th's "Pinky," looking extremely chic in a head hugging white ermine beret with fuschia velvet ribbon and a crystal tear drop buckle.

Anne Baxter knows what a hat should do for her and for her costume. Her whole aim is toward the effect of beauty. Here she's wearing a charming breton which Rex calls "Square Dance." It's a patchwork of velvet in blue, red, green, yellow, brown and black.





Screenland Salutes

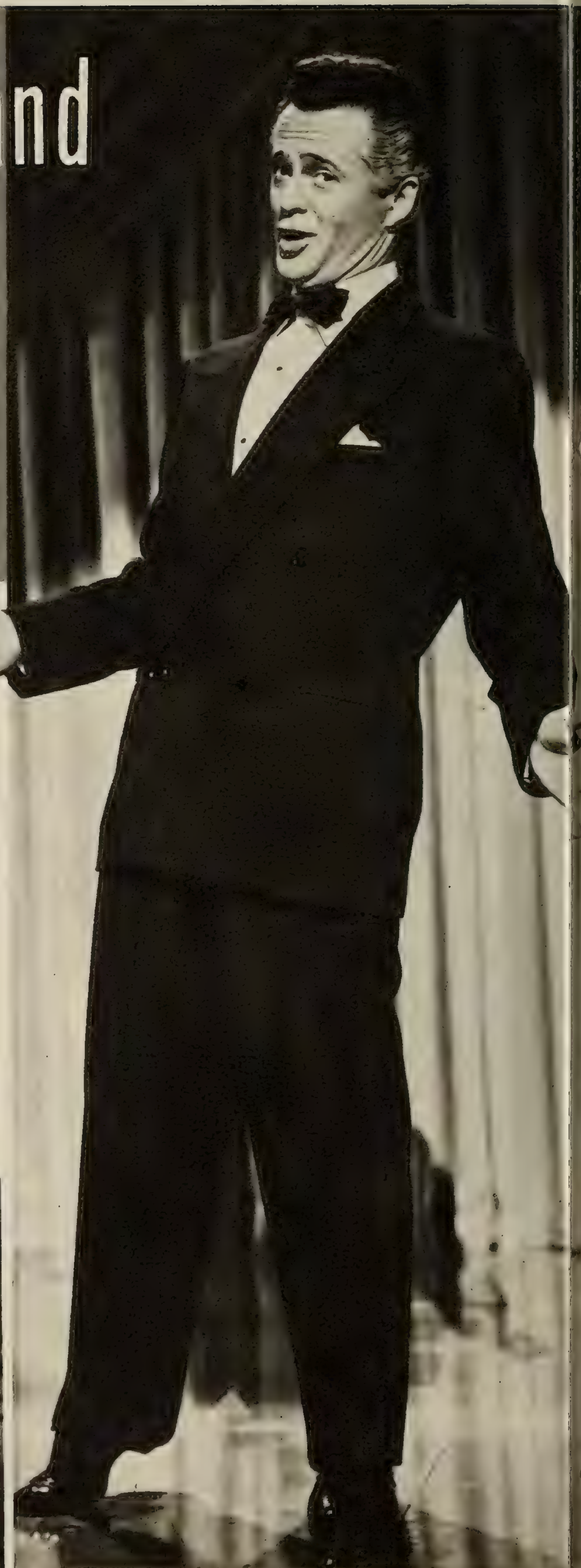
Larry Parks



Larry Parks with Barbara Hale who plays his wife most effectively in the film.

IT'S unusual when you can exclaim, "He's done it again!" How extraordinary when you can shout, "He's even better than before!" You can do it about Larry Parks in "Jolson Sings Again." He tops his outstanding performance in "The Jolson Story." Naturally, Larry is more at ease this time in his role of Al. The story is simpler and more entertaining. In fact, you'll find yourself wanting more of "Jolson Sings Again," always a sign of perfect enjoyment at the movies.

Ludwig Donath as Larry's dad in Columbia's "Jolson Sings Again."



She'd Love To Say "YES"

To a Man With a

MILLION!

It's lighthearted, carefree, gay . . . in a riotous sort of way . . . when a lovely husband hunter, with matrimony on her mind, discovers that her heart's not an adding machine!



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Produced by JACK H. SKIRBALL • Directed by WILLIAM D. RUSSELL

Screen Play by BRUCE MANNING and ISLIN AUSTER

How Long?...How Long?

New York and Hollywood speak on the current question, "To what lengths shall I go with my hair?"

By Courtenay Marvin



Ruth Roman, soon to be seen in "Beyond The Forest," has fairly short hair. She runs the gamut in arrangement from the softly flattering version shown to a sleek, smooth, almost boyish effect for casual daytime wear.

There will be no cutting up or off of Virginia Mayo's golden halo. Here, you see why. Up or down, close or full, in fact, any old way can she wear her blonde crown. Virginia remains herself on long-short question.

For her role in RKO's "Terror," Virginia Grey wears short curls. But for personal, dress-up occasions she likes the softness of hair. A switch, coiled into a figure eight, is fastened low at back neck, confining short hair



THE biggest beauty problem confronting feminine America today is hair. The question is not color or hairdo, but to cut or not to cut. And if the answer is to cut, then how short, how long. Those who have held onto their moderate length in locks cling to it lovingly. Those who have taken the short cut deplore their longer haired sisters. It is interesting to note that the difference of a few inches in hair has caused and is still causing as much discussion as did the now old New Look.

To try to get a clear picture of the cutting trend, here is a viewpoint from our two fashion centers, New York and Hollywood.

Long the arbiter of all that makes for beauty and good taste, Miss Elizabeth Arden expresses herself as follows:

"Short hair, the actual length depending upon the shape of the face, will continue, but the shingle or boyish cut is definitely out because it is unfeminine."

Michel, of the Helena Rubinstein salon, and instigator of new trends in hair styling, says:

"Short hair will stay. I am taking my inspiration from the '20's, keeping hair sleek, smooth and in proportion to the body to make the head look small."

Victor Vito put himself out front in hair styling several years ago by going on record for bangs. He is still the last word with the younger set. Mr. Vito says with assurance:

"Short hair will continue. It will be cut to suit the individual face with controlled fullness and diagonal parts to accent good points or minimize poor ones. The shingle is out."


That's the Eastern picture, so let's turn Westward.

Hollywood somewhat goes its own way, regardless of what the rest of the world does. And a Lily Dache hat off to Hollywood, because there is such a very good reason for its being the rugged individual that it is. Milo Anderson, maestro designer with Warner Bros. studios, recently made some meaty comments regarding Hollywood in the fashion field, so far as motion pictures are concerned, which I think also applies to fashions in beauty. Said Mr. Anderson:

"We dress our stars in the best style to suit the individual. If an actress looks better in a short skirt than she does in a long one, well, we put her in a short skirt or vice versa. If we try to be very This Minute today, a few months later there will be a This Minute in Advance look and players will be noticeably out of style."

The fact that motion pictures are not shown nationally until several months after they are made means that most of the top designers and makeup artists strive for a timeless kind of smartness and glamour with emphasis on personality or the player's role.

Therefore, Hollywood holds onto its
(Please turn to page 70)



● "You bet the Ayds Way figures for me," says Maureen O'Sullivan, motion picture star and wife of famous director John Farrow. "Every woman wants to keep her figure looking lovely. I know that Ayds will help me lose weight the way Nature intended me to. I look better and feel better while I'm taking Ayds."

"It Figures"

says

Maureen O'Sullivan

How to Lose Weight and Look Lovelier

Now! Reduce—and look lovelier while you are doing it! Lose weight *the way* Nature intended you to! A quick, natural way with no risk to health. If you follow the Ayds Plan you should feel healthier, look better while reducing—and have a lovelier figure!

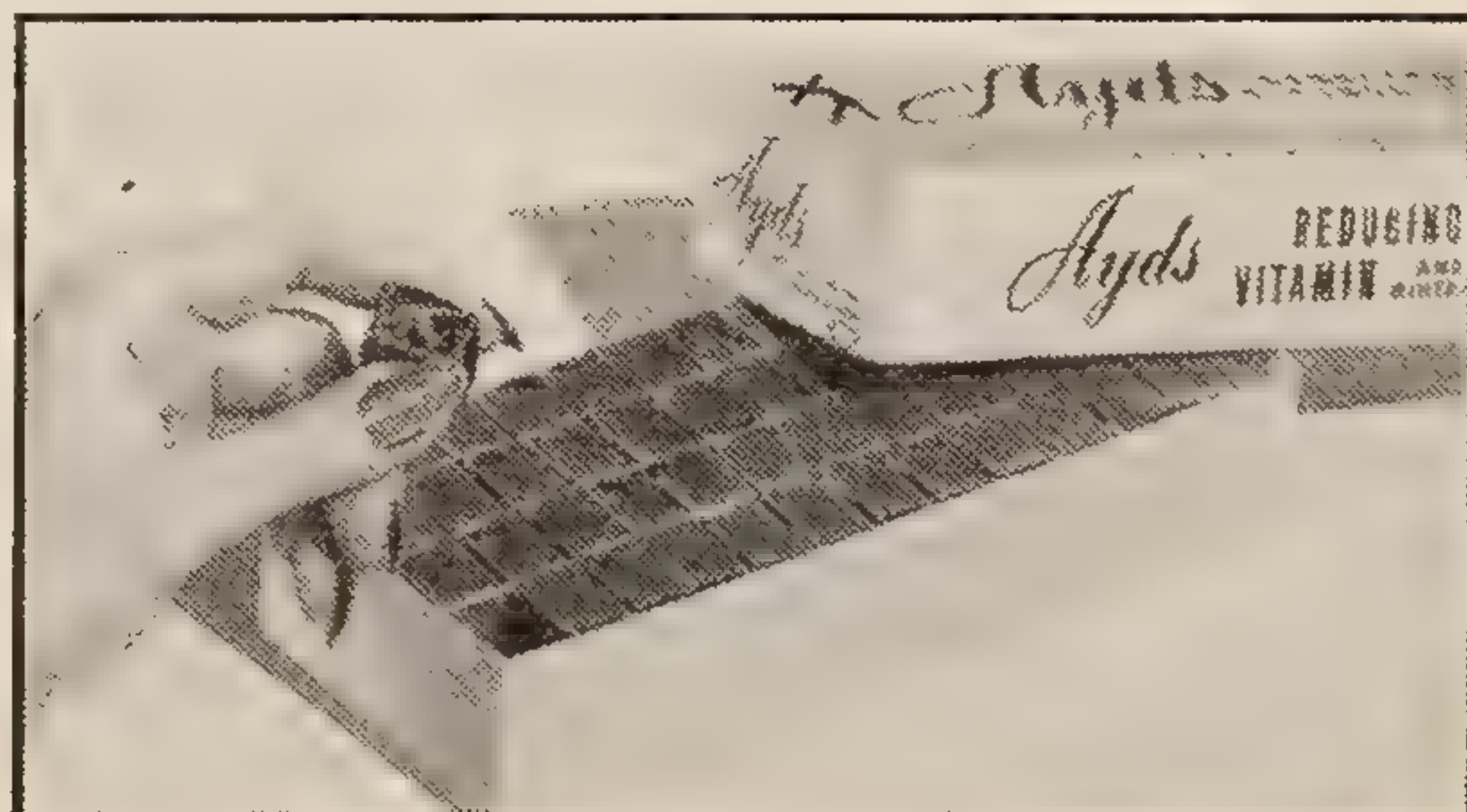
This is because the Ayds way to reduce is a natural way. When you take Ayds before meals, as directed, you can eat what you want . . . all you want. Ayds contains no harmful drugs. It calls for no strenuous diet . . . no massage . . . no exercise.

Ayds is a specially made candy containing health giving vitamins and minerals. It acts by reducing your desire for those extra fattening calories . . . works almost like magic. Easily and naturally you should begin to look slimmer, more beautiful day by day, when you follow the Ayds Plan.

Women all over America now have lovelier figures with the help of Ayds. Clinical tests conducted by eminent physicians on over 100 persons proved quick, safe weight losses averaging 14 to 15 pounds.

Users report losses up to 10 pounds with the very first box. In fact, you lose weight with the first box or your money back. Get Ayds from your druggist or department store, today!

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THE STARS **SLIM**



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Today, thousands of happy women are giving thanks—because they discovered this amazing, new way to loveliness of the throat and chin line.

Sagging throats, double chins caused by unexercised muscles and neglect are toned up by the gentle action of this marvelous Model Chin Strap. Fat and flabbiness are gently smoothed by its gentle action.

The Model way is a proved way to beauty. Just use this wonderful Model Chin Strap method regularly 15 minutes a day, exercising according to directions, and massaging with any throat cream. The natural movements of your chin and neck do their part. Muscles obtain the exercise they need; circulation is stimulated. Soon you should notice a vast improvement. In a matter of weeks you can expect new loveliness. And you can keep that new loveliness by the regular daily use of the Model Chin Strap.

A Lovelier Profile or Your Money Back!

Fill in the coupon below now. Take this definite step toward new beauty today. The Model Chin Strap will come to you in a plain wrapper. On arrival pay postman \$1.50 plus postage. If cash accompanies order, we pay postage. Your money back if not satisfied after 7 days' trial. Rush coupon today. Please print name.

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Above all, it's thrifty. Whether
directly from the manufacturer
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and related accessories in these
pages are all specials—specials in
value. We bring them to you with
confidence in your satisfaction.

Fashion Show

THE jumper dress is a must in every young wardrobe. Your editor searched the town and came up with the Pen Jumper model shown on Hollywood starlet Ede Durston. The scoop is its unbelievable price—\$4! I don't think you can beat this, for the fabric is a quality rayon faille, known for its enduring wear and fashion-right at any season, anywhere. Your skeptical editor examined seams, examined all details, such as the gold-tone buttons (*it's a button year, you know*), the intricately cut-out, simulated leather belt with its bright nailhead trim, another new fashion note. So far you have a wonderful dress—but there's a great big plus—that gold-plated, guaranteed ball point pen! The pen holder is permanently attached to the belt, so there is little chance of loss or of finding yourself without means when you want to write down that address or make a note in a hurry.

This jumper dress has many uses. For classroom, for office, for home, it's very right. With changes of blouse, you can extend the appearance of your wardrobe indefinitely. It can even be worn without blouse for sunning in warm parts of the country. This Pen Jumper dress comes in two ranges of sizes, juniors from 9 to 15, and misses from 10 to 18.



White Magic

The dainty Alencon lace sleeves and yoke work wonders on this blouse of fine washable rayon crepe. The ruffled lace edging and brilliant jeweled collar studs add to its loveliness. In white or black. Sizes 32 to 38.

\$5.95

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ANGORA in your sweater means indisputable quality, as you may know. And to find one, such as this prize in classics from Messing Knitwear for \$5, is something. For these sweaters are as soft as a baby's touch with fine zephyr yarn blending with the misty white Angora hairs to give that pure luxury feel and expensive muted tone in colors.

Here is a rare chance for a whole wardrobe of fine sweaters. The color range is wide, including white, pink, light sky blue, maize, cherry and mint green. Here is a chance, too, to give that most cherished of Christmas gifts, an Angora sweater.

Directions for washing and keeping your sweater forever good looking come with each garment. In good shops, or write to Messing Knitwear, Inc., 1450 Broadway, New York 18, N. Y. for shop near you.

OUTSTANDING values in watches featured by Mardo. The women's model in heavy gold plate with its black silk wrist cord is as pretty in design as you could wish, and just as dependable as a timekeeper (*it's guaranteed for one year*). \$15.35 is the price with Federal tax. If you've asked Santa for a watch, consider this "find."

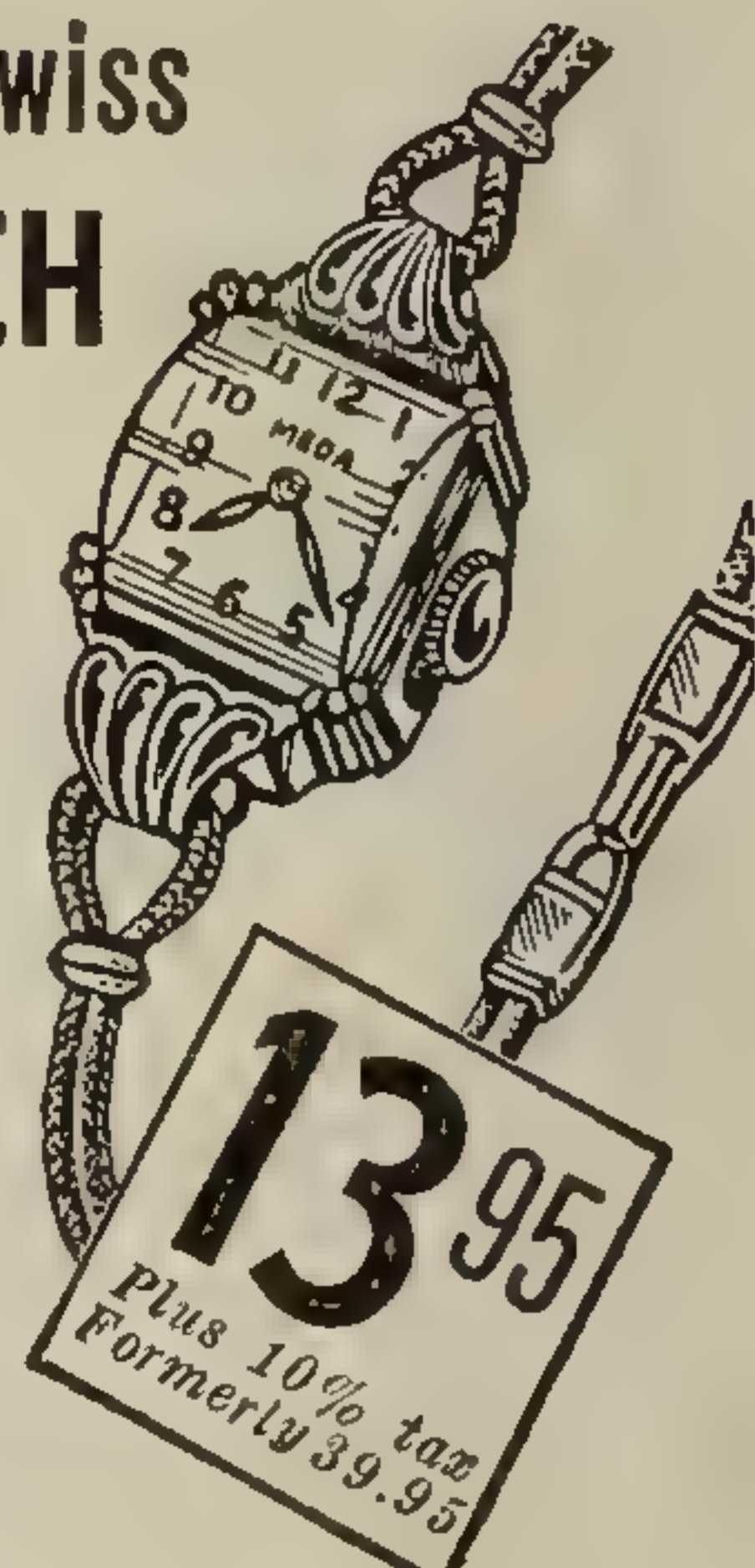
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- 10K Rolled Gold Case
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Approved for style, quality and price
by Screenland's Fashion Editor

The Mardo model for men is my best thought, too, if you're considering giving Your Hero a watch for Christmas.

CALIFORNIA comes up with a big buy in a blouse from Wonder Shops, at \$5.95. It's made of rayon crepe with unusual use of dainty Alencon-type lace. The distinctive yoke meets at neckline with brilliant stud fastening. The romantic sleeves are elasticized at cuff to push up or down according to whim or bracelets. There is a frothy beauty about this blouse in white; a dramatic quality in black. Just right for your dressy suits. Coupled with a satin or velvet skirt, it gives you a charming after-dark date dress. This blouse comes in sizes 32 to 38, and is typical of the good value and original designing you will so often find in mail order fashions. With Christmas not too many shopping days away, this blouse is a gift inspiration!

A SMOOTH throat and a firm, slim chinline are always marks of youth and beauty. The finest salons use a beautifying treatment combining throat preparations with the use of a chin strap or similar device. The Model Chin Strap shown can be used with your favorite throat cream, oil or masque at home to

help restore these lines of loveliness. In only fifteen minutes a day, you can work new wonders in a short time. Excess weight or extreme thinness, faulty posture and time can work such havoc at the throat-chin area, causing a years-old appearance. The Model Chin Strap with the exercises that come with it and a good preparation can give you the luxury of a costly beauty treatment at your convenience and at a fraction of the usual treatment price, because the cost of the Strap is only \$1.50 p.p. In this day when there is a strong accent on youth and good looks, it will pay any woman in many ways to keep herself at the peak of physical well-being.

WITH Christmas just a few leaps ahead, with the budget being strained at every seam, look twice at the splendid values in a Holiday wardrobe from Frederick's of Hollywood.

For dinners and parties and dates, you might give thought to "Gala Evening" and "Night Club." The former uses a gleaming rayon satin for flattering neckline drapery and overskirt. Without a single adornment, it depends upon fabric and line alone, always a sign of high fashion, to achieve a beautifully sculptured effect. "Night Club" is developed



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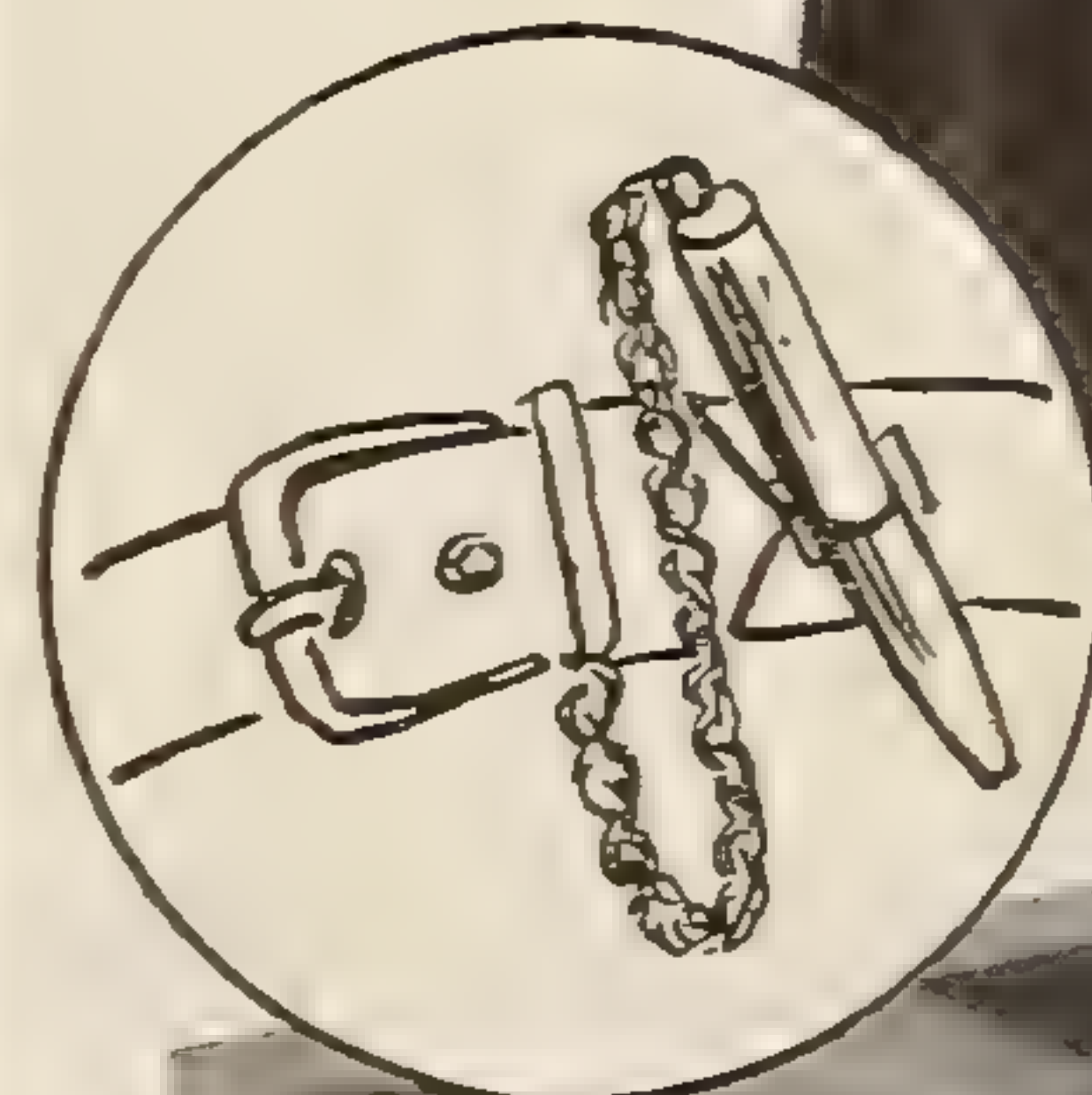
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Fashion Show

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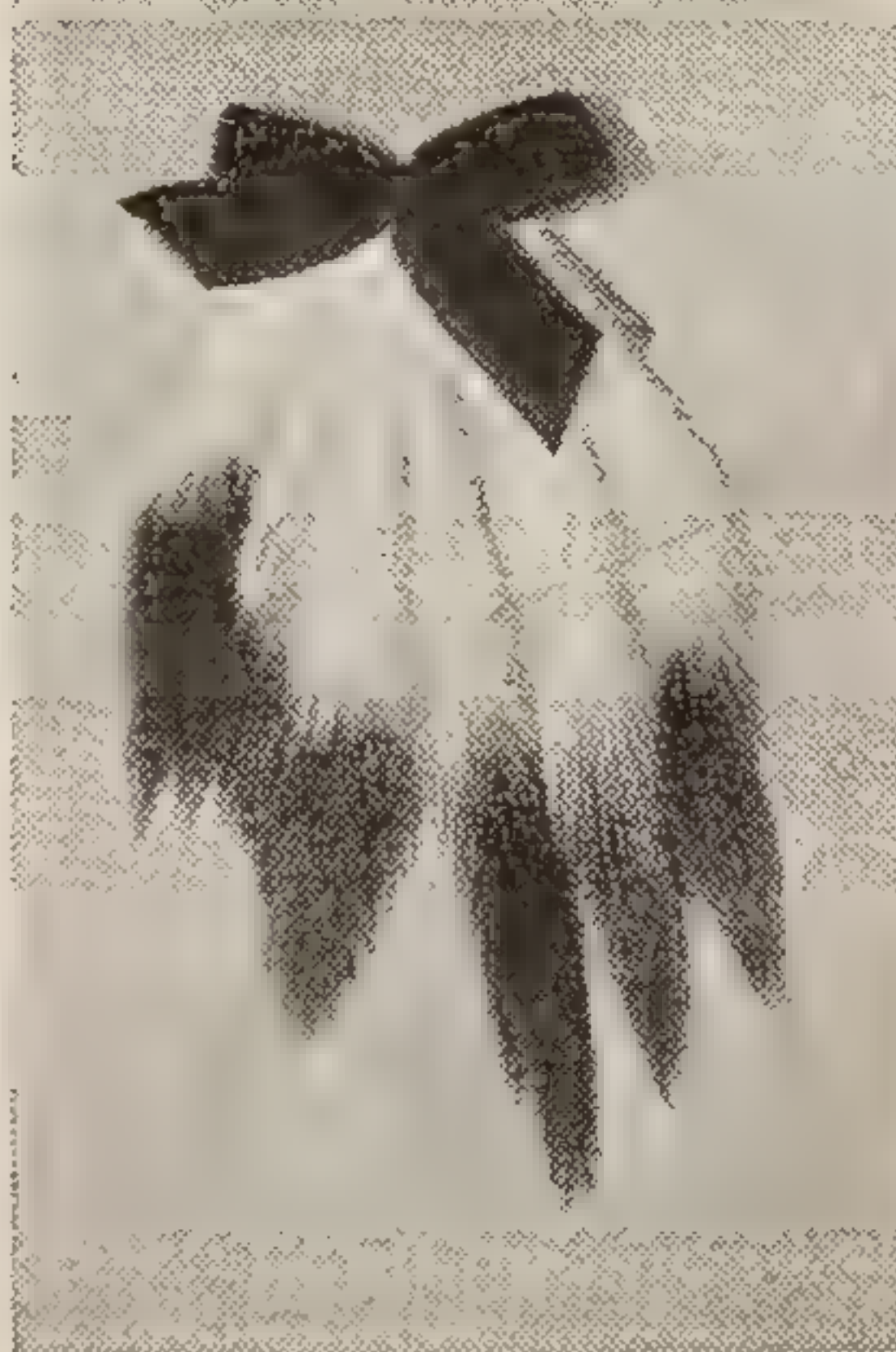
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Frank Sinatra, whose latest Columbia platters are "It All Depends On You" and "I Only Have Eyes For You," lunching with Freddie.



Fred Robbins gets a big kick out of Bob Crosby's "Be My Little Baby Bumble Bee," which he cut for Columbia with Marion Morgan.

FRED ROBBINS

Right off the Record

Hya Pete! Are you ready to eat?
Well, the stuff is elite
So let's have at that meat!

MAIS OUI—we mean that big fat domestic fowl of American origin which everyone's all wrapped around these crisp, disc days. But there's a big helping of new yelping, too—as well as the drumsticks, cranberry sauce and stuffing—in the shape of those pretty black ten inch cookies. They're flowing with butter and lotsa jam! So deliver me that white meat and we'll discourse further and cover you with lotsa gravy, Davey!

HEAVENLY!

Vic Damone—Quick—drop this one by Vittorio Farinola on your Victrola—the golden tone—Vic Damone! And a couple of real workouts, real singers' songs, in which Vickie's adenoids get no respite at all—and is that bad! "My Bolero" is a soaring, thrilling thing—a kind of Ravel "Bolero" deal with words—so you can imagine what Vic does with it, as well the flip—the beauty from "Come To The Stable"—"Through A Long And Sleepless Night." Yep, since he was an usher at N. Y.'s Paramount, Vic has sure moved from the top of the balcony to the front row! And it couldn't happen to a nicer guy or better usher! (*Mercury*)

Dinah Shore—When this chick is on, there's nothing finah than Dinah! And she's ON on her freshest tallowing—"Through A Long And Sleepless Night"

—one of the most beauteous of songs, incidentally—and the flip—"I'm Yours"—a great standard by Yip Harburg and Johnny ("Body And Soul") Green. Mrs. Montgomery feels like warm water caressing you. (*Columbia*)

Jo Stafford And Gordon MacRae—If you like egg in your beer and don't mind lotsa tears thrown in for good measure, this is a slab for you just dripping with sentiment from every niche—"A Thought In My Heart" and "Whispering Hope"—oodles of two part harmony, lush Paul Weston accompaniment and bunches of hearts and flowers. Perfect for Mom and Dad—and maybe the youth, too! Depends on your taste and past memories and again—whether you like lachrymose beer, dear! (*Capitol*)

Johnny Desmond—Of all the legendary figures World War II created, the kid

"underneath the lamppost by the barricade" was one of the most famous—"Lili Marlene." She was kinda the memory gal of the War—and lotsa things to lotsa guys. But the story has a happy finis 'cause there's a new song about Lili, "The Wedding Of Lili Marlene." And who should introduce it but the guy with the dulcet decibels—now star of the "Breakfast Club"—who himself was as popular with the GIs overseas as a three day pass. Backside has Johnny in a "wine and candlelight" atmosphere on "Let Me Grow Old With You." Desmo's voice is just like a kitten's ear! And he sure is breaking it up on that "Breakfast Club" and his own "Ronson Show." (*MGM*)

Arthur Godfrey—Pumpkins of fun on a brace by my man Godfrey on "The Man With The Weird Beard"—eerie stuff
(Please turn to page 71)

Jimmy Dorsey, swapping turntable talk with Fred Robbins, combines "Fiddle Dee Dee" and "And It Still Goes," for his first record on the Columbia label.



Ty And I

Continued from page 26

surrounded by these laughing, chattering youngsters. It hugs the shimmering white beach and beyond is the sea, cobalt and satin.

Tyrone and I lunched there on fish, perhaps fifteen minutes off the fishing boats, fresh as anything, done in lemon juice and oil. We had turtle soup, too, (*the best turtle soup we had ever tasted anywhere*) and fried bananas. With it all we drank beer because that is what you should drink with fresh fish done in lemon juice and oil in Zihuatenejo. We swam and sunned ourselves on the sand and swam again. I shall never forget this day at Zihuatenejo. I don't believe Tyrone will, either.

There is another thing I remember about Tyrone's visit to Mexico. Water skiing is one of the favorite sports there at the sea resorts. I love it. But Tyrone had never tried and he laughed when I asked him to go water skiing with me.

"I'm not going to make a fool of myself. I'd spill all over the bay."

That was like Tyrone. If he cannot do a thing well, he doesn't like to do it at all. Later, when we were in the south of France, he did try it and learned to do wonderfully in about half a day. His—what do you call them—"reflexes" are remarkable. I suppose that is why he is such a good pilot. They say reflexes have a lot to do with flying a plane well. Anyway, I have known how to water-ski all of my life, practically, but Tyrone is much better at it than I am, now.

Another memory, and a delightful one... we dined with the Duke and Duchess of Windsor at Elsa Maxwell's villa one night when we were on the Riviera. I remember we arrived very late because we had become lost en route, in the hills above the Mediterranean. We were very embarrassed, but it couldn't be helped and Elsa and the Duke and Duchess were charming about it. Guests included many fascinating people and we both enjoyed them. It was a lovely, glamorous evening.

We had a lot of laughs while 20th Century-Fox's "Black Rose" company was shooting in Africa. No, the locations where "The Black Rose" was filmed weren't the most comfortable and elegant places in the world. There were three—Meknes, Ouarzazate (*very near the Sahara*) and Marrakech, all in French Morocco. At Ouarzazate, for instance, the company's quarters were an abandoned French Foreign Legion barracks. Our shower was in our living room, believe it or not, and we were glad to have it anywhere. Of course, there was no diversion except what we made for ourselves. But it wasn't so bad and, as I say, we had some laughs—at least I did.

There was, for instance, the day I fixed Ty an "apple pie" bed. (*That is what we used to call them when I was in boarding school*). Now I know there is nothing very original about folding the sheets on a bed so that, when you get into it, your feet will only go half way



Frank Sinatra with bat and water girls Ava Gardner, Marilyn Maxwell and Shelley Winters at charity ball game between his "Swooners" and Andy Russell's "Sprouts."

down. I was a little bit original about this one, however, since I folded them back about three-quarters of the way down. The funny thing about it was that, that night, when Tyrone got ready to turn in, I had forgotten about having fixed the sheets and, still in the living-room, reading, was a little startled to hear him muttering to himself in the next room about what was the matter with that blankety-blank bed! Of course, when I went in and inquired, very innocently, could I help him, he knew right away what had happened.

"What do you expect at Ouarzazate?" I told him. "Hick town; hick jokes."

Of course, as I say, Ouarzazate isn't a town at all, just a ghost military outpost, rehabilitated long enough for the battle scenes of "The Black Rose" to be filmed there...

I remember another time, a wonderful time, too. It was when Tyrone and I were on our honeymoon in Florence and several of the teachers from Poggio Imperiali, the school I had attended just before the War began, visited us at our hotel, bringing us some wedding presents—handmade luncheon sets, hand-tooled leather book-covers, some perfectly beautiful things. I hadn't known what had happened to the school during the War, or to these, my favorite teachers, and it was so good to see them and to learn they were all right. Tyrone was lovely to them. I shall never forget it. Many a man would have been bored, listening to reminiscences of his wife's school days ten years in the past, but he wasn't. Or if he was, none of us ever knew it. Besides, Tyrone is interested in everything. I am sure he was as genuinely happy to see my old teachers at Poggio Imperiali as I was and was just as grateful as I for their kindness. Yes, I think if I hadn't cared a very great deal for him before that day, I should have from then on.

He is quite a person, Tyrone.

I remember, too, a very different kind of a time, also on our honeymoon. We

had been in Innsbruck, Austria, and were crossing the Brenner Pass to Italy. Petrol is rationed, as you know, and the climb into the mountains toward the Pass had used up a great deal of our meager supply. And then, when we arrived at the border, although we hadn't been told of it beforehand, the Italian authorities wouldn't allow me to enter the country without a visa, since I was traveling on my Mexican and not an American passport. It was late on a Saturday night and the man who dealt with us had a toothache. I guess he was in a mean mood, because he simply would NOT help us in any way. So we had to drive clear back to Innsbruck for a visa. And then, of course, we didn't have enough petrol to make the return trip to Italy.

What to do? It turned out to be simple, because of the kindness of the owner of a little Austrian gas station.

"No petrol?" he said. "And no coupons? It will be my pleasure to give you enough of my coupons to allow you to make the drive. No, please do not thank me. I should like to tell you something. The best years of my life were spent in America. I do this to say 'thank you.'"

You don't forget things like that, do you?

I believe this is about all I can say about Tyrone and myself, just now. We haven't been married so very long. In the years that follow I hope there will be many, many memories to treasure. But now, for Tyrone and me, there are many pages of the future yet to be written upon; not so many completed. Of course, I could mention some other little things. For example, my great pride when people say to me, "Tyrone has never looked better in his life." Because I do think that I am a little responsible for this. At the risk of his saying to this, "Rubbish!" I do think a woman has to take care of a man. The only thing she mustn't do is allow him to know she is doing it.

I mean take care of him in little ways. For instance, most men don't eat properly. Any woman knows that. So I have

been saying for a long time, but not too often, I hope, "Eat a little of this. It is good for you." Or, "Go a little bit easy on that." Just casually, you know. But I've noticed that while he may not appear to pay much attention at the time, Tyrone has followed my advice.

I think, too, it is a good thing for Tyrone—for both of us, for that matter—that I have decided definitely and finally to forego whatever screen career I might have had. I admit that, recently, there have been some very tempting offers. At one time, before I met Tyrone, perhaps I should have been overjoyed to accept some of them. But when they finally came I was just as glad to say no. You see, I really think the happiest marriages in Hollywood are those in which the wife has no career. I believe it is fortunate that I have been in the motion picture business long enough to understand its demands and its obligations. I think I shall be a better wife for this. But how can you build a marriage together when two careers are almost certain to pull you apart? I had an offer to do a picture in Mexico during the time that Tyrone was making "The Black Rose." What kind of a marriage would that have meant?

No, it is better this way and we both want it this way—all the more with our first baby coming early next year. I hope I shall never become the sort of wife who isn't even interested in her husband's work. I love the movies. I like the people I've met in Hollywood. I think my life—our life as a part of the motion picture industry is going to be wonderful. But Linda Christian Power a screen actress? No, thank you.

Mrs. Tyrone Power, wife and mother, is much better.

A Most Surprising Man

Continued from page 31

narrowed down to another girl and me. I didn't worry about it because worry doesn't get you anything. I didn't even think about it except to feel the trip out here would have been wasted if I didn't get the part. There'd been two or three offers of plays in New York that I hadn't wanted to turn down and I regretted those.

But meantime the test was printed and the film flown to Pebble Beach where Bing was vacationing. He ran it over and over there, then it had to be flown back and run over and over for the studio executives. And, too, in those five days I was turned over to a vocal-coach (*and I'll tell you later about that*), but long before official word came through, two or three sources on the studio grapevine told me I was in!

I was very nervous when I walked on the set the first day—and when I saw the five huge bouquets of flowers waiting for me there I almost burst into tears. It was like an opening night in New York!

But before long the atmosphere of the Crosby-Capra set began to get to me. I realized I was in a very special place.

For one thing, there was no noise. I never heard Mr. Capra give a command

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or order about it, but there just wasn't any hammering or shouting. And for another thing, Bing put himself completely in Capra's hands; they worked together in complete accord.

I'd heard that Bing appeared on the set when he felt like it and left when he wanted to—but he didn't on this picture. He was on time every morning, knew his lines perfectly and was among the last to leave at night. I'd heard, too, that there were lots of gags and jokes on a Crosby picture—but there weren't too many on "Riding High." Everything was strictly business, with a good picture the main goal.

Somebody told me that Ann Blyth had brought Bing a pie she'd baked and that he'd been very pleased. I wanted to do something, too, so twice a week I brought a big jar—shaped like a cat—full of my mother's marvelous Danish cookies. Bing was a little doubtful about the first one I offered him, took one tentative nibble—then ate six in rapid succession! After that it was, "Where are the cookies?" and we soon started having four o'clock tea just so he could eat some more of them!

Bing is a most surprising man. You think of him as a sportsman, interested only in golf, baseball, race-horses—but there's another side you'd never suspect. One day I saw him reading T. S. Eliot's "Notes Toward The Definition Of Culture," a deep, non-fiction book. Another time it would be a biography, another a work on world affairs.

Bing's ad libs are often cleverer than the script and he seems to enjoy them as much as everyone else. He transacts a lot of his business on the set, answering phone calls and dictating letters to a secretary in his trailer between takes. He is always surrounded by his radio-writers, gag-men and business associates. Often he would go off to the side of the set to discuss business deals with men who came to the studio to see him.

All in all, I found Bing to be a happy, well-adjusted man. He's completely relaxed and simply will not be worried by anything.

For instance, in the musical number we had to do together there was some confusion because the dance director gave us too many instructions at once. These instructions would probably have

been simple for professional dancers, which Bing and I aren't. I was getting rattled and unhappy and could see that Bing was bothered, too. But did he allow it to upset him? Certainly not. He just said, "Hold on a minute. I can learn just one thing at a time!" and we proceeded on that basis.

Incidentally, this dance sequence was the only uncomfortable episode of the picture for me. When you combine singing, remembering dance steps, ringing a cow-bell and giving with the big smile and *relaxing* all at the same time, you really have something!

But singing with Bing was a really happy experience. He *knows* so surely what he's doing that it gives you confidence you never knew you had. I always could sing my little heart out with my college choral group because I was just one among sixty and I felt safe. I'd never *dreamed* of daring to sing all by myself.

But with Bing there it was different. He'd watch me and then, putting his hand on the back of my neck, he'd say, "Wait a minute. You're all tightened up. Relax, relax!"

Oh, I promised to tell you about the episode of the voice coach. Well, several years ago—before I signed my 20th Century-Fox contract—I sent applications to all the studios for choral work (such as the background singing in "The

Song Of Bernadette," for instance) and Paramount tested me in the very same little room where I later sang for "Riding High!"

Perhaps we had so much fun because we worked so hard. In one scene, Bing is supposed to return to me after having been away for two years. "You're glad to see him," Mr. Capra said. "Leap at him!" So I leaped. I not only knocked off Bing's hat—but I split every hook off my own skirt!

After that he called me the Durable Dane and pretended to dodge and defend himself whenever I came around. "Don't ever make that girl mad!" he'd warn everybody. "She'll tear you to pieces!"

There was a wonderful big party in the Paramount commissary for everybody and their best girl and beau when the picture finished, but it was a sad, sad day for me. Even though I got up and sang our favorite song, "Ghost Riders In The Sky," into the microphone, with Frank Capra strumming the accompaniment on his guitar, there was an undertone of parting in my heart that made the tears come very close to spilling over.

Bing left the party early so there weren't any goodbyes. We waved once across the commissary, but I've never had a chance to tell him in person how grateful I am.

How can you thank a guy like that?

What Hollywood Itself Is Talking About

Continued from page 23

June Allyson and Dick Powell putting a further scotch on those rumors by doing a picture together at MGM. It's one that was announced, then cancelled, for Lana Turner. The Powells have always had ambitions to team on the screen and studio bosses suddenly changed their minds, lifted the taboo on married couples starring in pictures together.

Montgomery Clift, heart-throb of the gals and despair of producers who've been offering him scripts right and left, finally gave in—20th got him for their story of the airlift, "Two Corridors East." There are some wot say he's got him a gal over there, which might have had a great deal to do with his choosing this particular picture.

King of the Cowboys—and I do mean Roy Rogers—has decided definitely to stick to the saddle. He was ridin' a bicycle, no hands, around the Republic lot when the ornery critter bucked him off. Roy got a good conk on the head and Trigger denies that he snuck up on Roy, stuck out a hoof and tripped him.

Vic Mature put in a big pitch for *Genius II*, that pooch of his, to get a part in "Night Without Sleep." Vic says *Genius* is a great dramatic actor—sort of a cross between Bill Bendix and Lassie and that *Hollywood* is a fool to pass up a chance like this.

Jeanne Crain's a-takin' geetar lessons.

Her mother gave her the "box" for Christmas on account of no room in the house for a piano and Jeanne's just got around to learning to play. After she practices a spell on her latest lesson she teaches her man, Paul Brinkman, what she's learned.

It was a tight squeeze, but Betty Grable and Harry James made it down to Del Mar for opening day at the races. Betty finished her picture, "Wabash Avenue," on a Saturday, took her daughter Vicki to see "Beautiful Blonde From Bashful Bend" on account of it had Western stuff and shootin', as well as mama in it, and left for her annual vacation pronto. We hear that in "Wabash" Betty wears eighteen costumes, seventeen of which are veddy, veddy sexy.

Is Ray Milland getting in a rut? Professionally, that is. In his last picture, "It Happens Every Spring," he was a professor of chemistry. In "Woman Of Distinction," he's a professor of astronomy. Matter of fact, he delves—if that's what you do—in astronomy as a hobby. Has a telescope on the terrace at home which he peers through nightly. He says he points it at the heavens and not at his neighbors' windows.

Barbara Lawrence had no trouble remembering her new boy friend's name when she was in New York. He's Bill Lawrence, the cute young singer on Arthur Godfrey's show.

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Diana Lynn caused Columbia no end of complications when she went to work with the handsome John Derek in "Swords Of Sherwood Forest." Di and John Lindsay had just moved into their new house and hadn't been able to get a telephone connected. Messages were sent by modern pony express—or in simple words, motorcycle messenger.

John and his wife, Pati Behrs, had also just moved into their new home in the Valley. They loved the beach place where they've lived since their marriage, but Annie, the German shepherd, was about to have pups and the Dereks decided she needed a yard to raise the young 'uns. John's had a rugged routine, prepping for this swashbuckler. He fenced for two hours daily, took drama lessons two hours, then worked out at the Friars Club gym for another two. The big health program practically wrecked him—he got a cold, never had time for lunch and lost beaucoup pounds during training.

A pal of Pati's rushes over to the house at all hours to get her to translate the book of instructions that came with his French Renault. Seems the guy never could get the darn car started, but thanks to Pati's translations, he found out he should have kept his foot off the accelerator until the motor turned over. Pati's had a little trouble herself trying to turn some of the technical French words into unfamiliar English ones.

Elizabeth Taylor had all the boys gaping at RKO when she visited her chum, Janet Leigh, borrowed by Howard Hughes for "Christmas Gift." Mr. H. not only gave Janet two real hot leading men, Bob Mitchum and Wendell Corey, but he also lured Designer Howard Greer from his very profitable commercial dress designing establishment to whip up Janet's gowns. Cost Tycoon Hughes a pretty penny to get Mr. Greer, who doesn't especially fancy dressing the stars for movies.

Cornel Wilde, back from Switzerland where he did "Winter Comedy" (strictly a tentative title), showed some of his pals a flock of film which he proudly announced he took himself. When his pals called attention to the fact that Cornel's camera had cut off heads and shot out of focus he explained it was a gag he dreamed up to show how a movie star operates a strictly amateur camera. Opinion is that the gag was a success.

Paul Douglas reluctantly gave up his house when he left for Berlin to make "Two Corridors East." Says he's been away from home so much that he'll get a hotel room when he returns—more permanent.

Those two Ferrers—Mel and Jose—are not related, but their careers in Hollywood are running an amazing parallel. Mel, who would much rather direct pictures than act in them, is a very hot guy these days. After his great success in "Lost Boundaries," he was immediately ticketed for an RKO contract and put

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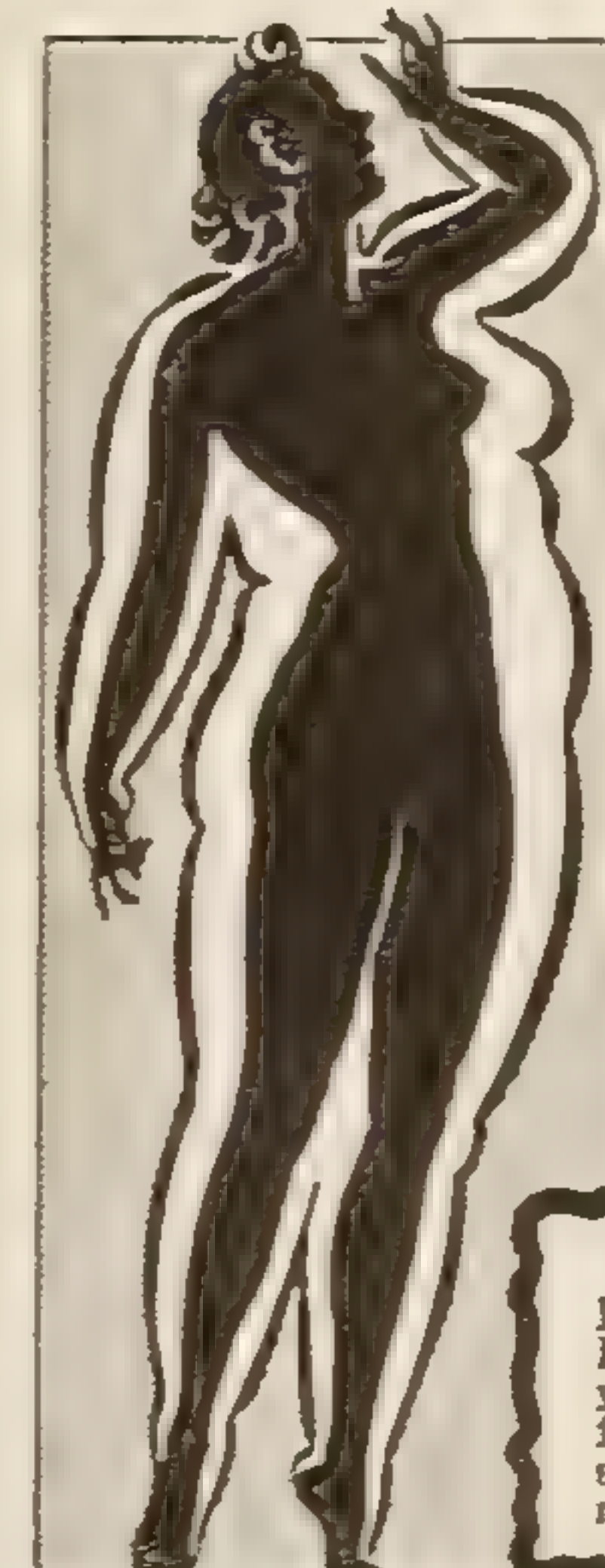
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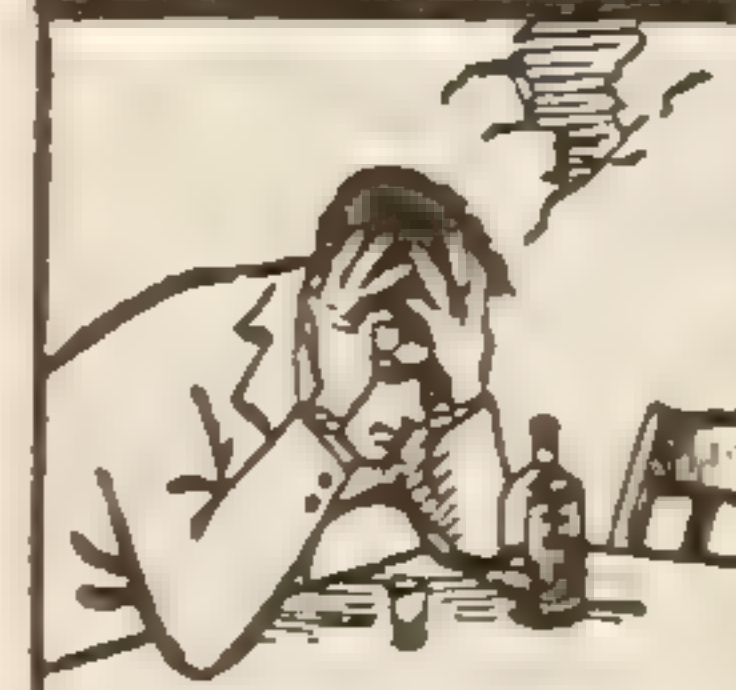
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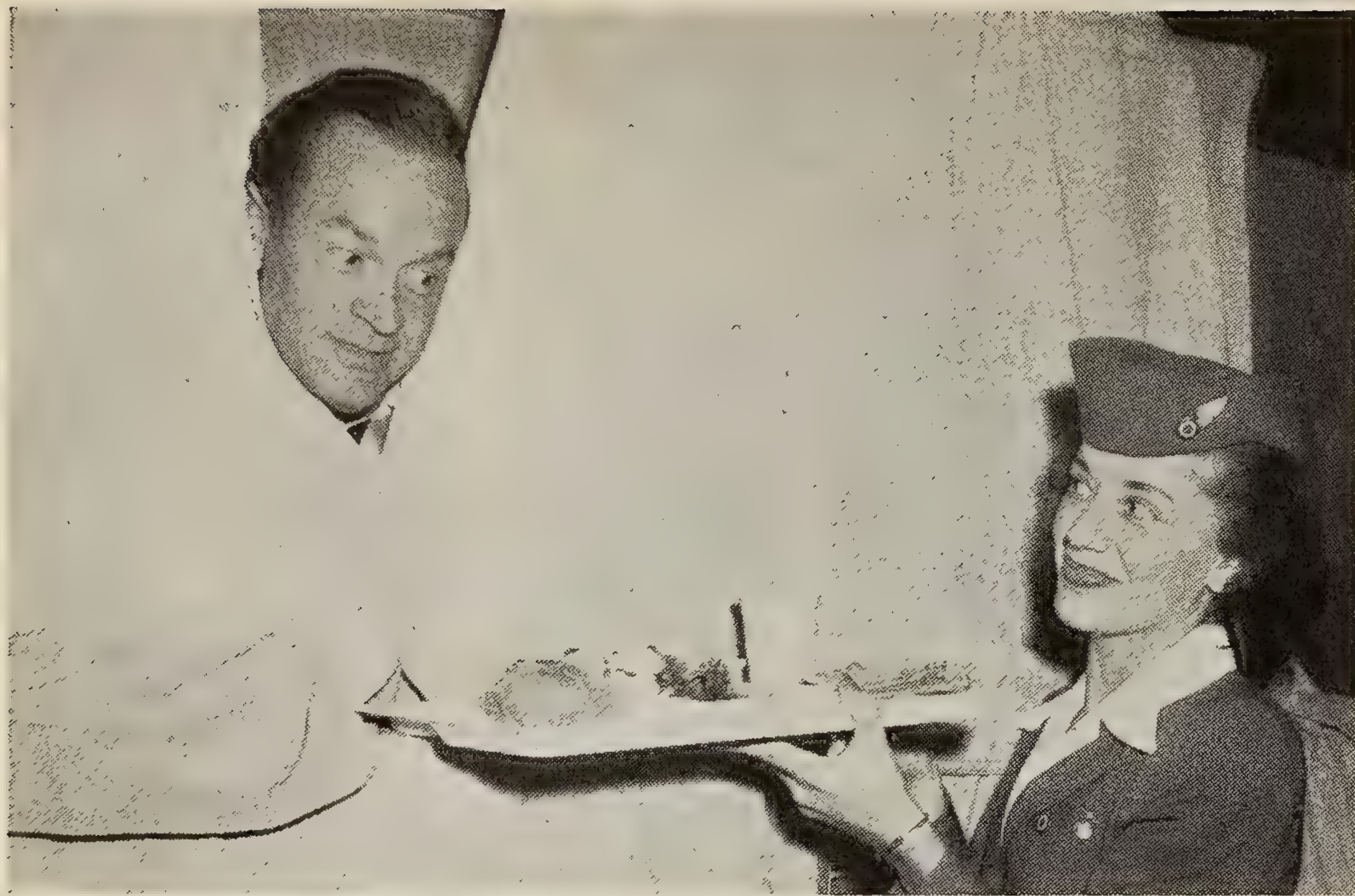
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Breakfast in bed for Bob (The Great Lover) Hope aboard Northwest Airlines Stratocruiser. Bob passed his 2,000,000th air mile on this particular flight.

into "Bed Of Roses." His next after that will probably be "Carriage Entrance." Jose (remember him as the Dauphin in "Joan Of Arc?") was asked how come he broke down and did another movie when his real love is the stage. He claims he didn't—that Hollywood broke down, offered to let him make his own terms. He'll be the best "heel" since Dick Widmark hit Hollywood, in "Whirlpool," in which he plays a hypnotist with murder on his mind.

* * *

Annie Baxter went to Gallup, New Mexico, to visit John Hodiak, on location for MGM's "Ambush," because she wanted to celebrate their third anniversary together. John and Anne gave each other I.O.U.'s for presents, but when they got home found each had bought the other identical presents—Alexander Calder mobiles which, to you art lovers, are very beautiful pieces of sculpture.

* * *

Gloria McLean flew to the "Broken Arrow" location in Arizona to see Jimmy Stewart a few weeks before they were married. As she was leaving, the crew asked her didn't she want to stay and watch the honeymoon scene between Jim and Debra Paget. Gloria got a big yuk out of the fellas by saying no thanks—at a time like that she felt two people should be left alone. This gal Debra Paget, I hear, is terrific. Plays an Indian gal in the pic (which has been called "Arrow" and "War Paint" up to now). Seems Indians absolutely never have blue eyes, which Debra has, so she was fitted with brown contact lenses.

* * *

New combination around town—Ann Sheridan and Bruce Cabot, took in the Tommy Farrell-Gene McCarthy opening at Ciro's, which was boffola. These are awfully clever kids.

* * *

Your footloose reporter—meaning me—has really been on a merry-go-round lately. We had a beautiful time at John van Druten's ranch, our favorite desert spot. Little Mary Hatcher was down

there, raving about how nice Mickey Rooney had been to her while she was working in his independent picture, "The Big Wheel." Next weekend we went to La Jolla to see "Blithe Spirit" at Greg Peck's Playhouse. Stayed at the lovely Summer House, just outside La Jolla. Eve Arden was staying there—she was rehearsing the next week's show, "Here Today." After the Saturday night performance of "Blithe Spirit" we joined the cast—Millie Natwick, John Emery and Tamara Geva, Ellen Corby and some of the guys and gals who'd come to La Jolla to see the performance, Zack and Elaine Scott, Harriet Parsons and the Douglas Morrows. We had lots of laffs and stayed up much too late.

* * *

On the way to La Jolla we saw the location site of Republic's "Sands Of Iwo Jima." Except for Adele Mara, this picture has an all-male cast—John Wayne, John Agar, Dick Jaeckel, Jim Holden, Jim Brown, Richard Webb. They aren't playing with water pistols on this one—explosives, bombs, guns—yipe! The location is so terrific the Marine officers from nearby Camp Pendleton asked Republic to leave everything just as is when they move out. Quite a deal.

* * *

Back in town—went to the opening of "Annie Get Your Gun," starring Gertrude Niesen and afterward to her house to help her and hubby Al Greenfield celebrate their sixth wedding anniversary. Much excitement when press agent Henry Rogers, all slicked up in a new suit, reached out to shake hands with Wendell Corey and fell smack in the swimming pool. He mussed himself up considerably, not to mention several hundred red dahlias which were floating on the surface of the pool. Bob and Dorothy Mitchum created another sensation with their anniversary gift—on account of you're supposed to give iron for sixth anniversary presents, they bought Gertie and Al a real manhole cover. Gordon MacRae was there with his purty wife, Sheila Stephens, who

makes her debut in "The Cage." Gertrude was swamped with congratulations on her performance of "Annie," which was really great, to put it mildly. Paul Douglas brought Jerry Jordan, and Jay Flippen brought his cute wife and a five-day growth of beard—the latter for a picture role. Few days later we spent a quiet afternoon with Gertie and Al. The manhole cover was still there—nobody could lift the darn thing!

The Eyes Have It!

Continued from page 43

what an array of stars it was!

Jimmy Durante and Ed Sullivan were nose to nose. (Ed was nearly nosed out of this picture.) Clark Gable, striding along a golf course flexing his romantic age muscles, signed his photo, "with love and kisses." Van Johnson and Ed were riding bicycles on the MGM lot. The picture to end all pictures was of Ed, Bing Crosby and Bob Hope on the golf course at Lakeside in California. The inscription, done with a Hope flair, read: "To the hacker from the Lakeside terror, Bob Hope." Every place you looked a famous person stared back. Greta Garbo, Dietrich, Loretta Young, James Farley, Gene Tunney and Cardinal Spellman, to name only a few.

Just as I had examined all the pictures and noticed the large Stork Club ash trays, Ed returned and settled himself and his cup of coffee near the telephone. "Well, Florence, what do you want to know about television?" he asked.

"Do you believe that television is going to put radio and the movie industry out of business, Ed?" was my first question.

"No, I don't," Ed stated emphatically. "I think anyone who makes such a statement is stupid. All you have to do is to examine the records. Way back in 1920 when radio came in, I used to hear the grey beards and the big shots of the Evening Mail screaming and yelling that radio would ruin the newspaper business. Half the writers on the Evening Mail were ready to jump out the window.

"So what happened? In 1920 the largest newspaper circulation on an evening paper was about 178,000. Radio came in with a bang and despite the screams and howls, the circulation today of the Daily News (for example) is about two and a half million a day! Radio is at its height and the newspapers gained by the influx of radio."

That emphatic statement made me recall Ed's ardent defense of television in one of his Daily News columns last Summer when Fred Allen and Al Jolson, among other top radio comedians, were deriding the future of video. He said then that Allen and Jolson heaved bricks at television "partly because of their puzzlement, partly because of their fear and largely because they are getting older." Fred Allen, especially, Ed wrote, is so blinded by his unreasoning hatred for television that he completely overlooks its most potent recommendation,

the fact that the public is crazy about it; that they enjoy watching and hearing a show far more than just hearing it alone. The best refutation of Allen's sneer against television, "How can the camera show the glint in a comic's eyes?" was the Life magazine article on Fred with accompanying photographs. Each picture, "clearly trapped the glint in his eyes, the spirit of buffoonery, the exaggerated facial expression," said Ed, and went on to state that the television camera, too, would have no problem presenting Fred at his best.

Ed also took Jolson over the coals in that column for his statement about television's "making it impossible for people to relax... a bunch of amateurs knocking themselves out." Ed recalls that when radio wanted no part of Jolson Al held the same low opinion of that medium, only changing it when he became a hot radio attraction himself.

"At some point there will be a blend of the various entertainment media," Ed continued. "Television, for example, cannot handle news because it is static and does not lend itself to the camera. Also, while a repeated news broadcast is not boring, to repeat a TV news program becomes objectionable to the viewer. It won't be long now before the networks drop all news programs with the possible exception of sponsored newsreels. Newsreels, incidentally, are so expensive to make, that independent stations like WPIX will not be able to afford them."

"Are the networks planning to drop anything else?" I asked.

"Sports will be dropped very soon," Ed said.

"Sports," I gasped. "Why? Sports have kept television going and were almost solely responsible for putting television on its feet."

"Very true, Florence, but the networks cannot afford to turn over so much time to long sports events. Just yesterday I was talking with Charles Underhill, who is the program director in charge of TV at CBS, and he verified what I have just told you.

"You see this is the story. At the moment the networks are loaded with programs. As it develops, they will not be able to cancel highly priced programs to put on night baseball, football or basketball. In the first place, the sponsors wouldn't stand for it. In the second place, the loss of revenue wouldn't make it a practical move," Ed added. "Independent and local stations will have to carry sports just as the local stations do in radio."

"Well, that's very interesting," I remarked, "and logical, too, the way you explain it. What about the coaxial cable? When will it reach California?"

Ed threw his head back and roared. "That's only the largest size guess of the year! It could be in California by 1950 if the revenue derived from it warrants the expense of putting it in. The American Telephone Company is paying the cost of the cable and they have already spent a fortune. The direct line is not the shortest route for the coaxial cable. It must wind by way of cities

which are television minded and ready to spend money. If the cable is stalled or withheld, it will be a matter of three or four years before its completion."

"We all hear so much about a kinescope," I said. "Exactly what is kinescope?"

"A film substitute for the cable," Ed said. "Kinescope is not the perfect substitute, however, for shows seen by this method lose from 15 to 35 per cent. In consequence, the kinescope is holding back television in the places where a live television show cannot be seen, and in the sections of the country where the cable is still a dream.

"A friend of mine telephoned me the other night in great glee and said, 'Oh, Ed, I finally saw your television show on kinescope. It was terrific but what happened to your head?'"

With a big grin on his face Ed told me that kinescope often cuts the actor's head off from right above the eyebrows. For this reason he believes that distributing shows by kinescope is unfortunate. People all over the country who have heard about the wonderful, and marvelous new medium see a program on kinescope and they are really horrified. A stop-gap device is mistaken for the real thing and as a result, people and prospective buyers are cool about television. In the East, on the other hand, the on-the-spot television coverage of the political conventions and all historic events has shown us just how good television can and will be.

"What about the Hollywood outlook towards television?" I asked. "Are they scared or interested?"

"Oh, they're scared all right," Ed promptly said. "Their security is being threatened. However, at no point do I see the movies being wiped off the map by television. You must remember that television is a novelty and after five years when its newness has worn off, people will begin to get choosy. Only special events will keep them at home.

"At the moment," he went on, "television is hurting the movies. Remember, though, that Hollywood has the technical set-up, the know-how, the knowledge of film, and the personalities to make television really big. Until the major studios come into the picture, television won't be at its best. It is also unfortunate that the motion picture people working in television on the Coast are not the best motion picture people. They are merely the independent hangers on. When the industry gets behind television, it will become an elaboration of their field. They are in a perfect spot to do it, too, because they have not lost any money in pioneering television. They will ride in on the upsurge.

"In the beginning," Ed added, "the movies could have tied up television and gotten a strangle hold on it. For monopoly reasons the government wouldn't permit it, and the public would have greatly resented it."

"Do you feel that movie stars will adapt themselves to the new medium with ease?" I inquired.

"With the greatest of ease," Ed agreed with a smile. "On my Sunday night

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program when I introduce anyone from Hollywood, even unknown people with a studio tie-up, the audience crane their necks and applaud like mad. Hollywood names are bound to be a huge success for the studios have spent millions making them world known."

Ed Sullivan walked over to the window looking down on Park Avenue. He was wearing a red silk dressing gown, a navy scarf at the neck and deeper red slippers. "Color in television," he said in answer to my question about it. "Color in television was seen for the first time twenty years ago today in the laboratories of the Bell Telephone Co. Seems impossible to imagine, doesn't it? Well, you can be sure, we won't see it on our sets until the FCC is ready to let all the networks come forth with it. Each network has its own individual process, but the FCC is trying to protect all the pioneers in the field and not let any one network get ahead of the other."

"Are there any more predictions or

opinions you'd like to pass on to all my television readers, Ed?" I inquired.

"Not really," he said after a moment's thought. "We are at the same stage in TV as radio was when people had crystal sets. Now it's really nothing, but it will be very soon. In the meantime we are all the victims of TV fanship. From the people buying sets, to the people putting on the shows, they all feel that they are being pioneers. They are all fans and they love it."

You can be certain of one thing, however. Ed Sullivan, who passed up radio, even though he held a front row seat at its birth, is right in there punching for TV. He obviously loves it and is unique in his attitude that there is still room for all the other media, such as movies, radio, theatre and newspapers. To my mind it is a most logical opinion and one that will soon prove itself to be correct. Let the extroverts scream that all others will die if TV survives. Ed Sullivan's ideas on the subject make sense.



Van Heflin, now in "Madame Bovary," at Waldorf-Astoria on trip to Manhattan.

any big disagreements when we built our very modern house. He offered no suggestions at all, but I knew he wanted a den so the architect and I had a good-sized one built in the house for him. As for the place itself, it's the kind of a home I'd had in mind for five years. It will probably take us another five years to get it furnished.

"We don't give any fancy parties at all—the kind where you send out invitations," Jane continued. "We have a few friends in for spaghetti dinners most of the time or for a trout or venison steak feast when Robert and his friends come back from a hunting or fishing trip. The men do the cooking then and we wives do the dishes—which is as it should be."

It's been the impression in town that Jane and Bob don't have much of a chance to be together, what with his playing so many out of town games. But actually, his tours only last two or three weeks and then just during the football season. The Waterfields have had only one long separation—and that was for eight weeks once when Jane was in Chicago on a personal appearance tour. And even then, Bob flew to Chicago to join her after about four of the eight weeks had passed. They called each other almost every day, too, so the separation wasn't so bad. Many times, too, Jane has accompanied Bob on his tours.

Right now, the two are involved in a church they and their friends are planning to build.

"It all began when I was living at home with my mother and father," Jane said. "Mother was a Bible student and since we could find no church or denomination that interested us, we relied solely on the Bible for our religious training. We used to have family worship on Saturday mornings. Soon our friends began to join us at these sessions. Before long, there were twenty-five people at our house on Saturdays.

"We only recently decided to build a little chapel of our own where we could hold our own services. Mother had some property in back of her house and when we told her of our plans, she gave us the land. She was only too glad we had made this decision because we had

Jane Takes A Look Back

Continued from page 29

be a star. I do enjoy my work more and I might be disappointed now if someone told me I could never be in pictures again, but I'd pull through it. It's just that after making 'The Paleface' and 'It's Only Money' I began to see that the work could be fun."

It was mainly Bob Hope and, to an extent, Groucho Marx, who helped to show Jane that being a movie actress had its compensations. They brought humor into a job that had been erratic.

"Those two helped give me a perspective about my work. I know now that my career has been like coming in the back door all of the time. Everything was done backwards from the beginning. I had to do a job—and then prepare for it afterwards. And it seems that whatever I did was the wrong thing to do.

"I don't think I'll ever forget my first personal appearance stint," Jane laughed. "What a fright that was! I spent nine weeks playing straight man to a comedian, without having the faintest idea what I was doing up on that stage. The opening night of the 'act' was really something. I was supposed to go to a press party afterwards, but when the show was over and it was obvious I had laid an egg, I was quietly told to go to my hotel room and stay there. I must have looked really forlorn getting on that trolley to go to my room.

"When this personal appearance tour wound up I decided to get married. I went to Georgia and Robert and took the Big Step. That put my feet firmly on the ground and I forgot about a career for fifteen months while I stayed with my husband at an Army camp."

Jane's marriage to Bob Waterfield—whom she refers to as Robert—has been a highly successful one. It's been one marriage that has definitely confounded the seers. And it's worked because Jane has placed her role as wife ahead of her screen roles and because Bob makes no

attempt to enter into her career at all.

"All of the time I was getting my initiation by trial and error," Jane went on, "Robert said nothing. He hasn't a hammy bone in his body anyway. In his indifferent approach he's like an agent. While he has no objection to my career, he stays out of the business because he says he knows nothing about it. After all, I wouldn't try to tell him how to play football, and he feels the same about my job as an actress. He never has given me any advice either. If I'm unhappy about a picture, for instance, his only solution is to say quietly, 'Okay, let's go to a movie tonight.'"

It is fortunate for Jane that she has never been overly-ambitious. Her life with Bob is so complete that she doesn't have to concern herself with the camera unnecessarily.

"Robert is a very good husband," Jane said with real pride. "He's very patient and tolerant. When I'm working and he's not on tour with his team, he usually goes hunting or fishing or else he's out on the golf course. He's a great sportsman, as you know.

"Robert and I are, in a way, a funny combination. We're opposites in everything. Everything I can't do, he can—and vice versa. For instance, Robert does all the cooking. I detest cooking, but since he gets a big bang out of tossing off a meal he makes no complaints. He's very expert on meats, sauces and salads—all typical he-man meals.

"On the other hand, I like to make artistic things, such as pottery and the like. I recently made the moulds for a pottery dinnerware set in a Chinese motif. The set, service for nine, turned out beautifully. Robert hates anything in the artistic line. However, he's good at finances—and I'm lousy at figures. He handles all of the business details and is extremely meticulous on such matters.

"Considering such contrasts, it's surprising that Robert and I didn't have

been meeting in her little living room and the furniture was beginning to show the wear and tear. Now, all of us are chipping in to build the chapel. We'll not have pews in the building, though, just davenports and chairs."

This Jane Russell, as you can see, is indeed an unusual combination of many

personality facets. But that's what makes her interesting. She's heading for a stable career now, but she's not holding on to any high hopes. Her philosophy is, "Let things come as they come. I'm in no hurry to be a big star."

It may be that very quality which at last will put her on a solid footing.

Let Me Tell You About Gloria

Continued from page 40

"Remember when Dick Thorpe was directing us in 'Two Girls And A Sailor?' " Gloria asked me one day between scenes in our last picture. "He told me something which I couldn't quite understand at the time but now I realize it's the best advice anyone ever gave me. I had been fussing with my hair when he was ready to do a scene and finally with more patience than I probably deserved he told me, 'Gloria, it doesn't matter what you look like on the screen, it's what comes through of the inner you that is important!'"

She now is completely serious about her acting, not merely her appearance. She's a natural worrier—more about that later—but now she worries about her work. Result? She works much harder than she used to and has become a much more versatile actress.

Six years ago she certainly could not have portrayed the little tart who turned stool-pigeon in "Scene Of The Crime." She also has much greater maturity and authority in her singing. She's so talented; I wish she'd do a New York show. I know she could have great success on Broadway. But meantime, watch for her in "The Doctor And The Girl," in which she has a death scene which proves absolutely that Gloria is an actress.

Gloria hasn't made many pictures since she married John Payne in 1944. She's been rather busy having her two children, Kathy, who's nearly 4, and Tommy, who will be 2 in February. Our recent picture was the first she did on our MGM home lot since "Summer Holiday" with Mickey Rooney in 1946. Meantime she made "Yes Sir, That's My Baby" with Donald O'Connor at U-I, but she really went to work at the home grounds to prove she was a better actress than she had been before.

"Gloria wanted a chance to show herself what she's capable of doing," is the way Donald O'Connor's wife, Gwen, who is Gloria's best friend, explains it. "She doesn't try to impress people, but she has to prove things to herself. She has terrific will power and when she really puts her mind to something, she accomplishes it."

Her marriage and subsequent separations have had a sobering, settling influence on Gloria. The Paynes' last separation occurred while we were making "Scene Of The Crime" and I saw first hand how upset Gloria was by it. Fortunately she and John have since reconciled and I truly hope this time it will be permanent. Certainly they've tried.

"I don't care whether we are a laughing stock," Gloria told me after she and John decided to try once again for a

happy marriage and reconciled. "We've made every effort and are completely sincere in trying to work this out. The people who laugh are the ones who don't make much of an effort."

According to June Allyson and Gwen, both of whom certainly know more about such things than I—a mere father—Gloria is a marvelous mother. I can say that she certainly seems to be a devoted one.

"Gloria was born with the instinct for handling children and has a lot of sense in training them," June told me recently. "John's daughter by his previous marriage, 8-year-old Julie, adores her and it was not precisely an easy assignment for Gloria, only 19 when she married John, to step into the mother role with a child of Julie's formative years."

"Gloria has a wonderful quality of never 'talking down' to a child," June went on. "She's also very wise in not breaking promises, which is so important to youngsters. Even before she had her own babies and wasn't feeling well she never broke her word if she had said she would take Julie to a party or the park. On the other hand she has definite firmness, demands good behavior and respect and gets them—from all the children—without ever raising her voice. In other words, she tempers loving understanding with discipline."

Gloria always loved a home, but had lived in apartments most of her life. When she acquired her own home with John, she deliberately set to work to become thoroughly efficient not only as a homemaker but as a hostess.

Her first big party was a surprise for John's birthday after they had been married only a short time. It was a formal dinner, not just a drop-by, casual affair, and not exactly simple for an inexperienced hostess. I wasn't there but Mickey Rooney, who has been a friend of Gloria's since they were kids together, told me the next day:

"In such a short time Gloria has become a really gracious hostess! She's sure of herself, at ease, not nervous or flighty like many hostesses with years more experience."

There was some surprise and considerable admiration in his voice. Not long after that I went to a party at Gloria's and I got the same impression; I made a point later of telling Mickey how thoroughly I agreed with him.

With that same will power and determination which Gwen mentioned, Gloria has tried to adapt herself to the things that her husband likes. If ever there was a girl who, before her marriage, was

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unathletic, that was Gloria. Not that I think it matters whether a girl is or isn't, but I do think it's wise for her to *try* if her husband is. Dancing was the only thing remotely resembling exercise that Gloria used to like, but John likes all sorts of sports so Gloria decided to bestir herself.

She had never learned to swim; now she's learning and likes it. She took golf lessons for a while; now she's trying tennis and is terrifically enthusiastic about it. She used to loathe fishing, but John likes to fish. So Gloria, who six years ago wouldn't get any closer to a fishing boat than one she saw in a news-reel, now finds fun in getting into old blue jeans, a loud cotton shirt and beat-up sneakers and going deep sea fishing with John.

Gwen O'Connor, who has known Gloria for seven years, agrees with me that Gloria has changed, matured, settled down, but adds, "She's still a little girl at heart, though."

"We love to do silly things—like going on rides at the beach amusement park and playing bingo. Going shopping with her is a *mad* experience," Gwen says. "She'll say she's going 'just over to that counter to buy a pair of nylons,' and an hour later, after searching frantically through four floors of a store you'll find her loaded down with bundles. Then all the way home she'll fret and worry about whether she bought the right sizes in the things she has purchased for the children. They always turn out to be correct, but she fusses every time until they are tried on."

"Gloria seems to me to be the perfect example of a real vaudeville trouser. There's something about people with a background of the old five-a-day; they seem to live in a world of their own. They're gayer, more adaptable, than people who didn't have the experience of constantly moving from town to town, maybe because they learned to make the best of everything. They stick together and won't let go of friendships."

"Gloria worries about everybody's problems. Sometimes I tell her she's foolish to get herself so upset for others and besides it's none of her business. 'I know, but it's such a shame and I feel so *sorry* for them,' she'll answer, and go right on worrying," Gwen reports.

As long as I've known Gloria she has always seemed to be worrying about her family. She has a great family loyalty and makes the problems of any of them *her* responsibility.

She's also always worrying about her weight, always determining to go on a diet. She surprised us though. She did go on one recently and lost six pounds. She wouldn't have stuck to it six years ago!

When I first knew Gloria, one of our mutual friends described her as "giddy." I wouldn't go that far, but I would say she was frivolous then and sometimes inconsiderate; I don't have much patience with a girl who's an hour late for a date without a good excuse—and Gloria sometimes was guilty of that, back then.

But how that De Haven has changed! All I can add is—the changes are all for the good!



Rhonda Fleming with her boy friend, John Hilton, on "Great Lover" set.

roles in kid shows. At sixteen, he was producing three shows of his own—a minstrel, a dramatic and a musical broadcast. One of his emcees was Gordon MacRae, then all of eleven years old.

When Bill finished his university studies he decided that the law could wait while he served a stretch in radio. He signed up as an announcer, and within two years was production manager of the station.

On a hunch one day he took a train to New York, wangled a screen test from Universal, and a short time later was sent to the Coast under contract to them. That was in 1937.

Bill spent two years at Universal, then went to Warners, where he was for two more years until he hied himself to MGM for another two-year stretch. Because of his good nature, his kindness and consideration, not to mention his good looks (*there were quite a few secret crushes*), he was always the favorite of the publicity departments. But *the role* never came his way. Somehow the Gables, the Flynns, and the Tracys always snagged it.

In 1943, he enlisted in the Marines, took his training at Quantico, Virginia, and served with the First Marine Division in the Pacific, taking part in operations at Peleliu and Okinawa. He was honorably discharged in November, 1945.

It was while he was in Washington, taking his training at Quantico, Virginia, nearby, that he was officially introduced to Rena Morgan, the little girl with the schoolbooks who sipped sodas at Schwab's. He says Rena wasn't impressed and she says Bill wasn't impressed. But later she ran into him at El Morocco in New York. He looked mighty handsome in the Marine uniform. Rena said to herself: now this is all right. They romanced for two weeks, Bill was shipped out, and two weeks after he returned from the wars they were married. That was in August, 1945.

Bill took his bride to a Hollywood apartment.

"It's only temporary," he assured her. "In a couple of months we'll get a house."

"Lundigan has no sense of time," Rena told me. "That apartment was temporary for three and a half years."

"It was a nice apartment," Bill said

Patience Pays Off

Continued from page 45

nette, smallish (5 feet 2) Rena is the perfect wife for tall (6 feet 2) good-looking, easy-going, time-is-of-no-importance Bill Lundigan. Rena was never one to sit in the background smiling sweetly, indeed no; she never fails to speak her piece, and it's a sensible piece. But the master of the house is Bill Lundigan, and she wants it known. He can have center stage whenever he desires. Of course, she isn't going to let him get away with murder, however, like the time when Bill was telling me about the first time he met Rena, twelve years ago when he first came to Hollywood on a Universal contract. She was a kid then, loaded down with schoolbooks, and she used to stop by Schwab's drugstore with other kids for ice cream sodas after school. Bill used to drop in to strut a bit, Schwab's being sort of a village drugstore for the movie people.

"Rena," said Bill, "had a crush on me."

"I did not," Rena interrupted. "I thought you were a conceited character."

"Well, this comes as news to me," said Bill, pretending to be deeply hurt. "Here I've been telling everyone for the last four years that you had a crush on me."

"On the contrary," continued Rena, "I hated actors. I didn't drool over them like the other girls in my class. I just

said, 'Really, how dull.'"

As soon as Darryl Zanuck's powerful film on racial discrimination, "Pinky," in which Bill is co-starred with Jeanne Crain, is released this Fall, the studio scuttlebutt is that Bill Lundigan is going to be a top-flight boxoffice personality. John Ford, Elia Kazan and Darryl Zanuck may not see eye to eye on everything, but on that they see eye to eye. Zanuck, who isn't caught off base often, has already signed Bill on a long term contract. It's a cinch that from now on most of that studio's juicy roles will be tossed in his direction. It took him twelve years to arrive in this enviable spot. But he isn't bitter, not Bill. He just says, "Think of all the capable actors who don't make it even after twelve years."

Here's a refresher course on Bill: He was born in Syracuse, New York, of parents who had Ireland in their blood and Killarney in their souls. Bill is a chip right off of that old Blarney Stone. He attended high school in Syracuse, and majored in law at Syracuse University. But radio was law's undoing.

His father, who was in the shoe business, had a store in the building that housed WFBL, a CBS affiliate, and from the time Bill was big enough to pedal a bike, he had been hanging around the radio station. At ten, he was playing

casually. "The only trouble with it was that it had only one door, the front door, and always as the garbage went out the guests came in. That made Rena sore."

Since May, the Lundigans have a house, rented, right off Coldwater Canyon, and glory be, it has three doors, a back, a front, and a side. No more colliding with orange peels.

Bill's big break came about this way: He was freelancing here and there and just doing so-so. Then last January Hollywood's top director, John Ford, organized a company to play "What Price Glory" under the auspices of the Military Order of the Purple Heart—the proceeds to go to veteran relief. They played Los Angeles and several other cities. Bill had had a deep devotion for John Ford for years. He calls him "Pappy." Ford's daughter, Barbara, and Rena are best friends. His great ambition is to have Ford direct him in a picture. He volunteered for a small part in "What Price Glory" and got it.

A fast wipe, as they say in the cinema, and we have Bill at MGM. One of his best pals there is Billy Gordon in the casting department. Billy thinks Lundigan is the best actor on the Coast. Billy switches to the casting department at 20th Century-Fox, and when Ben Lyon resigns and goes to England, Billy becomes casting director.

Now a fast wipe to 20th Century-Fox John Ford and Darryl Zanuck decide to make a picture about racial discrimination called "Pinky." They've got to have a guy who's a combination of Tyronne Power, Gregory Peck and Dana Andrews. Billy Gordon says, "Bill Lun-

digan." And John Ford says, "Bill Lundigan."

From "Pinky," which is highly dramatic, they rushed him into a Claude Binyon written and directed comedy, "Oh Doctor," in which he is co-starred with Dorothy McGuire. He's hoping that he will get a Western next.

The Lundigans' first house is a cottage, and it is in the process of being furnished. Rena herself has made the curtains and valances on her sewing machine. The walls in the living room and den are lined with books. The furniture is the kind that you can put your feet on if you are so inclined. Bill wouldn't have any other kind.

"This house is a most unusual California house," Bill explained to me as he doubled up his long legs in an over-size chair. "It has a cellar. Not that it does us any good. Rena won't go near it because of the black widow spiders. Some day I am going to whitewash it.

Rena turned to me.

"Ten years from now Lundigan will still be on the verge of whitewashing that cellar. He has no talent for doing anything in a house." And then she quickly added, for fear I might think her beloved spouse lazy, and, confidentially, I do think her beloved spouse lazy, "Lundigan means well. But he's all thumbs."

Well, I thought to myself, I better get down to this interview and see what delayed success has done to William Lundigan, called Bill.

"And what are your dislikes?" I began conservatively.

"Lundigan likes everything," his wife answered. That, I think, very compactly, describes Lundigan.

How To Buy A Hat

Continued from page 49

cut your height. If the hat goes beyond that, it will make you look shorter and should be worn only by a tall girl.

* * *

Think Of A Hat in the same way that you think of perfume or jewelry... to make you alluring. A dress without a hat loses its whole effect. It's an unfinished symphony... a costly picture without a frame. Your hat is the thing that will make you beautiful... just as a bouquet of flowers enhances a table.

* * *

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* * *

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Winter Hats will have their usual variety. I would never say any one thing is best for any season. It would be wrong to insist that you must wear a small hat or a large hat at any time... because you must always consider the silhouette of your costume. There is a trend, however, toward the small hat.

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The Perfect Hat is one that completes the silhouette. Judge it by line, in relation to your size and the dress you're wearing. Don't try to wear the same hat with a slim and a full silhouette. Too many women forget that relationship between dress and hat. There should be nothing more outstanding than the entire outfit. Then you are charmingly dressed.

It's Beyond Competition. The perfect hat must be selected for you and your clothes . . . not to compete with other hats. Don't wear hats simply to be noticed. A star should wear beautiful hats in keeping with her costumes when she's making a personal appearance. Her whole aim is toward the effect of beauty. A girl who is going out to get a job can wear a hat that spells the latest fashion, if it's becoming of course. The girl who lives in casual clothes from one season to another, should wear hats that conform to those classic lines.

Be Careful About Color or you'll lose the effect of a hat that's perfect in line

You might be able to wear a green dress, but not a green hat. That is because the hat is more strictly governed by skin and hair tones. Don't wear hats that match too closely the coloring of your skin and hair. Don't wear a beige hat if your skin is sallow. Strong colors will give better definition to your whole appearance. Black, with an accent of color, is charming with red hair. Mauve is a very flattering color for most women, but they're afraid of it. They think it's for older women.

The Test Of A Hat is a man's compliment. If he says, "You look beautiful tonight," you have the right hat. We want that reaction even more than the girl who wears the hat, for then she's certain to like it. And, naturally, we want people to enjoy our hats. Your club women friends may comment all they want on your new hat, but that isn't enough for us. It's the masculine appreciation that counts. Women may be intrigued by an eccentric hat, but men like only the hat that is feminine and flattering.

Have Confidence in hats. Realize what they can do for you. There's a lot of truth to that old line about the woman who felt so depressed she went right out and bought a new hat. A good hat is the final touch of perfection. When a woman knows she looks well, she feels well. I've heard countless stories of what a hat did for a girl . . . from giving her the assurance that landed her a job . . . to giving her the beauty that landed her a man. And it's true, the right hat can make even an unattractive woman look smart. I've seen it happen.

How Long? . . . How Long?

Continued from page 52

hair, or more of it, than the East. Though most of the players have what we'd generally call short hair, it is not short. The reason for keeping a few extra inches of hair is versatility of arrangement more for professional purposes than personal. The girls in pictures know that hair is as important to their careers as face or figure, and, as you know, that business of a complete change about in color is usually for a picture, not for personal vanity. Even the male players grow long unmanly locks, according to today's standards, have them dyed, bleached or permanently waved, and think nothing of a Smith Brothers beard in public when it's for picture purposes. Anything for art's sake.

For a direct quote on the situation at hand, I asked the opinion of Perc Westmore, whose views are always timely and to the point and who has enough beauty lore in his agile brain to fill a library. Says Perc:

"Short hair is here to stay. It's comfortable, youthful and easy to take care of. That's why many women will stick to short hair for the next two or three years. Some women should never wear short hair. It's up to the individual, or some good adviser, to decide. Most smart women know whether or not they're the

type."

An interesting exception, thinks Perc, to short hair is Bette Davis. She wanted to cut her hair for her stellar role in "Beyond The Forest." But she was persuaded to keep it shoulder length.

In the last few months, thousands of wives have been torn between allegiance to fashion and to marital happiness. They ask Mr. Westmore if they should cut their hair in spite of husbandly objection. He comments that he is not a family counselor and can advise only on whether or not the cut is becoming.

"After all," says Perc, "it's natural for men to prefer women with long hair because most men prefer feminine women. Too, there is a feeling that women are becoming too domineering and the hair cutting business is just another evidence of it."

Perc says that his father was the instigator of the shingle cut, famous in the days of Barbara Lamarr and Theda Bara, while Perc takes credit for the page boy vogue. Our editorial comment is that the shingle had little in its favor. One girl in a hundred can wear this cut without looking hard and devoid of charm. The page boy, however, was and still is on certain types a flattering and natural arrangement. For with the latter

hair adapts itself in the way in which it grows.

Personally, finishes up Perc, he doesn't give a hoot what women do with their hair as long as it is becoming to their particular features and their personalities, and as long as they care for it well and as long as Bette Davis does not cut hers.

This ties in with our editorial stand, namely, that hair is truly as individual as personality and that the first requisites for beauty are cleanliness, lustre and color. There are dozens of shampoos that do far more than merely cleanse

hair, for they have the added virtues of softening, brightening, easy rinsing, effectiveness in any temperature of water as well as hard or soft. Lustre can be had by thorough cleansing, the conscientious wielding of the hair brush, massage and the use of a brightening, high-lighting rinse. You can also achieve a lovely but mild degree of more or less color, as your hair may call for. You can also blend in graying or fading strands with these wonder workers of the every-day shampoo, the beauty rinses.

So, readers, this is the long and short of it at the moment.

Right Off The Record

Continued from page 59

with the Too Fat Trio along for laughs on this opus about a peculiar shaggy individual. (Columbia)

Nat Cole—Talking about yah-tah-tah, the head of the warsome foursome has a squidgy novelty, "Your Voice," with a character coming in on the first and last grooves with what sounds like someone out of Donald Duck. But if you slow the record down, you'll hear it makes sense and is a complete sentence made up of Nat's hits. Back cheek is one of Nathaniel's own—"I Get Sentimental Over Nothing"—with voices behind him. Soft sustenance for your ample aural cavity! (Capitol)

Gordon MacRae—Come and be driven "Macazy" by Gordie boy on a brace of standards that are brimming with virility and vigor. The kid we used to work with on the "Teentimer" show bangs these right down the fairway—"A Kiss In The Dark"—which he does in "Look For The Silver Lining"—and "Body And Soul." (Capitol)

Vaughn Monroe—The guy who's the greatest thing that ever happened to the clothespin industry will probably make enuf to buy himself another plane with this fresh muscling of "Someday" (which Dean Martin made popular in his routine with Jerry Lewis) and "It Still Goes." (Victor)

Betty Garrett—Mrs. Larry Parks, in all her tidy zaniness that makes her the top comedienne she is, bakes a brace of rompin' novelties that usurp all those wide talents—"Why Won't Ya"—sharp satire on vocal duets that'll rock ya—and "Hand Holdin' Music"—pseudo mountain music that'll squeeze gallons of mitt juice from you. And her mating with Larry, star of "Jolson Sings Again," on "Side By Side" and "Reckon I'm In Love" are like that turkey leg! Yummy! (MGM)

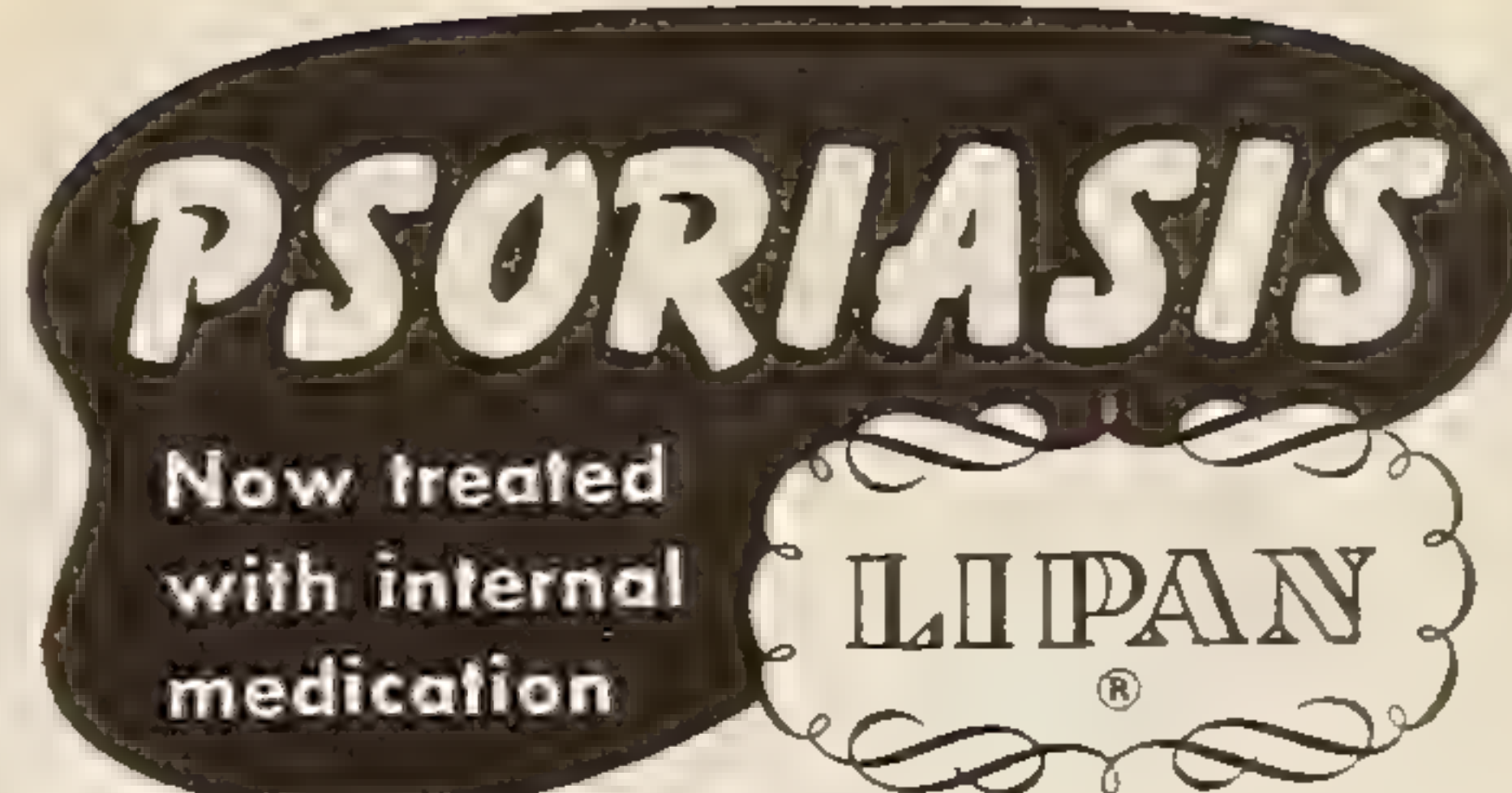
Perry Como—The barber from Manhasset and our good neighbor drives one right up on the long green with "Give Me Your Hand" and "I Wish I Had A Record"—which is a pretty complaining title for a guy who's had more hit records than almost anyone whom you can shake a clean ear at. These'll buy a few golf

balls for P. C. (Victor regular and 45 rpm)

Mary Martin—The gal with the cleanest head in town—brilliant star of "South Terrific"—infuses a fresh album with all her charm and way with a lyric in turning it into an aural joyride. Just dig the titles in this wonderful new sheaf called "Mary Martin Sings For You"—songs, composers and artist—all from top Broadway musicals. A boon for that turntable, Mabel. (Columbia MM 843)

ALSO EARWORTHY

BETTY HUTTON'S "That's Loyalty" and "Hamlet"—two superb novelties from "Red, Hot And Blue"—which shows why Frank Loesser's the songwriter of the year. (Capitol) . . . XAVIER CUGAT'S "Minsan" and "Rumbasia"—nice nougats by Cugie that'll provide exercise for that sacroiliac. (Columbia) . . . MARJORIE HUGHES' "I Never Knew"—her second solo disc and as good as the first, "You're Mine." (Columbia) . . . NELLIE LUTCHER'S "Fine And Mellow"—quite different from the gem by Billie Holiday but very fine and m. . . ! (Capitol) . . . BILL FARRELL'S "Through A Long And Sleepless Night"—much promise by the guy who purred on the Bob Hope show, but the voice is wild and untamed as yet. His "Circus" is just a sideshow compared to Tony Martin's. (MGM) . . . HERB JEFFRIES' "Pagan Love Song," "Twilight" and his cute duets with TONI HARPER, than whom there's no one sharper—"You're So Tall" and "Peppermint Stick." Smo-o-oth sherbert by Herbert as always. (Columbia) . . . PEARL BAILEY'S "Ma He's Makin' Eyes At Me"—in which she breaks up with laughter all thru the grooves, is a sheer classic. (Columbia) . . . RUSS CASE'S melodious "You're Breaking My Heart," a nice complement to Vic and Buddy's fine etching of the tune. (MGM) . . . SPIKE JONES' "Dance Of The Hours"—more about Feitelbaum, this time in the Indianapolis Speedway. (Victor) . . . BUDDY CLARK'S schmaltzy new album of gold oldies, "Songs Of Romance"—including "I Wonder What's Become Of Sally?" "Just One More Chance," "If You Were Only Mine."



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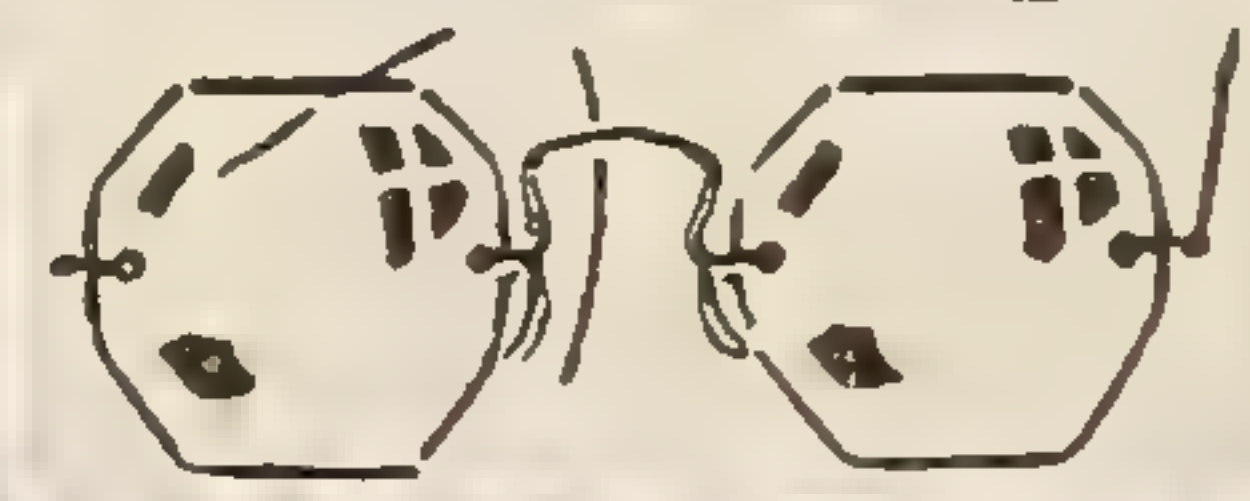
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HOT!

George Shearing—We call this young rascal "King George The Flatted Fifth"—'cause this kid is doing more than anyone we can think of to make this thing called Bop palatable, commercial and listenable. He's a blind English boy who's never seen the instrument and since coming to the States just a year or so ago, has caused more noise than Big Ben itself. Grab "September In The Rain," "Bop, Look And Listen," "You Are Too Beautiful" and "Good To The Last Bop." (MGM and Discovery)

ALSO GROOVY

That fat, leaping open horn of **ZIGGY ELMAN** on "Carolina In The Morning" and "Boppin' With Zig"—not too frenetic and with that great "swing band

era" flavor (MGM) . . . **HARRY JAMES SEPTET** imbedded on two sides of "Tuxedo Junction"—with gobs of James horn and Willie Smith alto (Columbia) . . . Fact is there's a bobblin's mess of Capitol jazz cookies: **MILES DAVIS'** "Boplicity" and "Israel;" **LENNIE TRISTANO'S** "Marionette," and "Sax Of A King;" **BENNY GOODMAN'S** "There's A Small Hotel" and "Blue Lu"—first with quartet, flip with full band—both glisnin' lis'nin'; **DAVE LAMBERT'S** "When The Red, Red Robin Comes Bob, Bob Bobbin' Along;" **BABS GONZALES'** "Prelude To A Nightmare" and **CHARLEY BARNETT'S** great two faced "Portrait Of Edward Kennedy Ellington."

BEST IN THE NEST

GEORGE SHEARING—"September In The Rain" and "Bop, Look And Listen" (MGM)
VIC DAMONE—"My Bolero" and "Through A Long And Sleepless Night" (Mercury)
DINAH SHORE—"I'm Yours" and "Through A Long And Sleepless Night" (Columbia)
JOHNNY DESMOND—"Wedding Of Lili Marlene" (MGM)
NAT COLE—"Your Voice" and "I Get Sentimental Over Nothing" (Capitol)
HERB JEFFRIES and **TONI HARPER**—"You're So Tall" (Columbia)
MARY MARTIN—"Mary Martin Sings For You" (Columbia)
BETTY HUTTON—"That's Loyalty" and "Hamlet" (Capitol)
VAUGHN MONROE—"Someday" (Victor)
PEARL BAILEY—"Ma" (Columbia)

Cobina Wright's Party Gossip

Continued from page 10

maxed those exciting all-star matches, where your favorite screen players turned into tennis players for sweet charity. There was stiff competition among Walter Pidgeon, Mickey Rooney, (whose bride, Martha Vickers, was cheering from the sidelines) Bill Powell, Gilbert Roland, George Murphy and Lee Bowman, just to mention a few of them. Afterward Jimmy Ritz played a gag game with his brother, Harry, who was dressed up in lace panties and made up to look like a caricature of "Gorgeous Gussie" Moran, whose frilly tennis shorts shocked staid Wimbledon.

* * *

Then stars and spectators all adjourned to the supper room in the hotel for refreshments and post-mortems. In fact, it was one of these post-mortems which gave rise to that story about Phil Harris getting Betty Grable and his wife, Alice Faye, mixed up. It seems Jack Benny was kidding Producer William Perlberg about being off his game following the match.

"But I'm worried," Bill alibied. "Here I've got a movie starting with Betty Grable, Victor Mature and Paul Douglas. But

Douglas is tied up for another picture, so where can I find another Douglas?"

"I've just the man for you," replied Jack. "What about Phil Harris?"

Reluctantly the next day, Perlberg tested the orchestra leader and to his surprise Harris proved a sensation. So now Phil is making love to Betty Grable, but only on the screen. His real love is and will always be Alice Faye.

* * *

One leading star tennis enthusiast was missing from the throng—Katharine Hepburn—but that was because she had left for the East.

At the close of her latest picture, "Adam's Rib," Katie, Spencer Tracy and George Cukor joined forces to give a lively party at Katie's hilltop home. Cocktails and a smorgasbord on the outdoor patio preceded the dinner with dancing and swimming for a follow-up. The guests were Cole Porter, Irene Selznick, Judy Holliday and the entire cast and crew of the picture they had just finished and which again co-stars Hepburn with Tracy.

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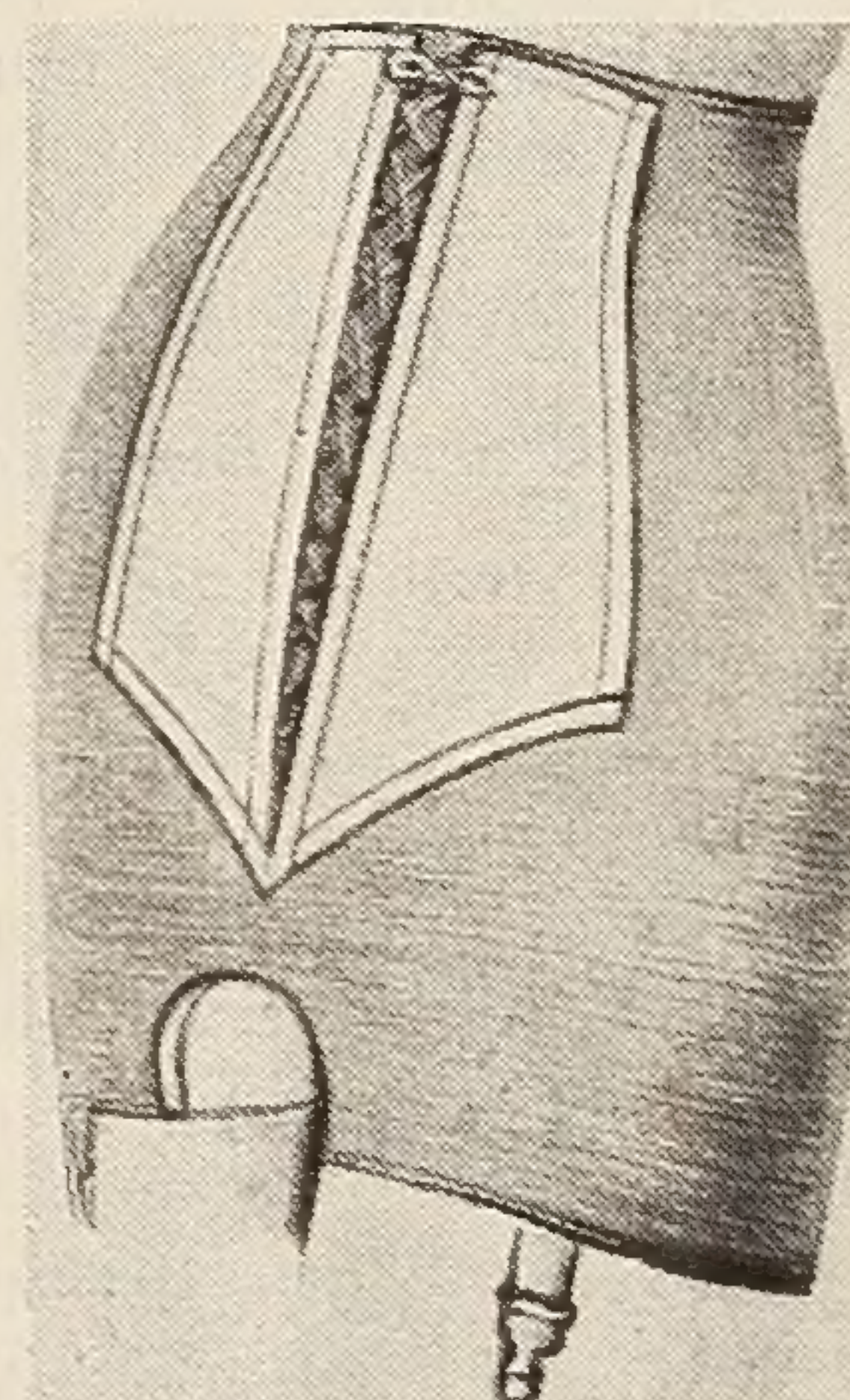
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It was a beautiful night for a party, but the highlight of the evening came when Katie, who was wearing a stunning white gown of Grecian cut, with a crimson overdrape, disappeared.

Presently, the star who upset a whole studio by flatly refusing to pose for any bathing suit "art" ever and denouncing every actress who did, reappeared in a very scanty swim suit and then stole the spotlight with her very fancy high dives right in her own pool!

Your Guide To

Current Films

[Continued from page 16]

America and because it's the only solution, Cary gets himself classified as a war bride so he can get to the U.S.A., too. His struggle with questionnaires intended for females, his struggles with subduing his male instincts and his struggle with impersonating an Army nurse are Grant at his best and shouldn't be missed. . . .

White Heat

Warner Brothers

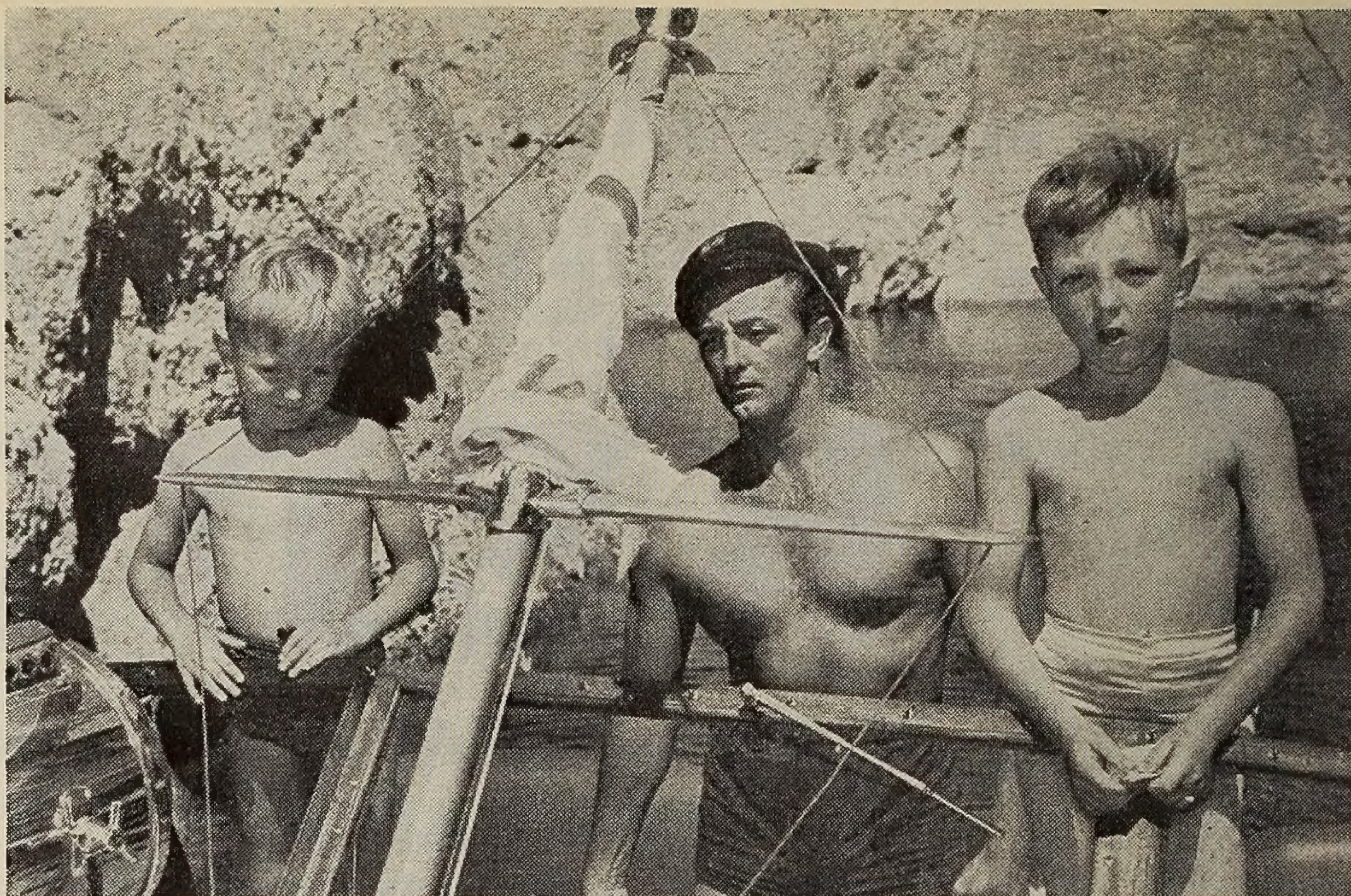
BRUTAL melodrama starring James Cagney as a homicidal psychopath with a mother fixation. A gang leader and murderer of long standing, Cagney's only decent feelings are for his mother, Margaret Wycherly, who has aided and abetted his crime career. After Cagney and his gang hold up a train and make off with \$300,000 in currency, their perfect crime starts falling apart when the Treasury men find a dead man and tie him to the robbery and Cagney's mob. If caught, Cagney faces a murder charge, so he confesses to a small crime committed hundreds of miles away and at the same time the train hold-up was pulled. Wise to his game, the T-Men plant agent Edmond O'Brien in Cagney's cell as a brother convict. The death of his mother causes Cagney to go berserk. He escapes and takes O'Brien with him. O'Brien amasses all the necessary evidence but when Cagney learns that he's a T-Man, you start wondering how nerve-wracking can situations be. Cagney is terrifically chilling, Virginia Mayo, as his mercenary spouse is perfect, and Margaret Wycherly as the mother is great.

Jolson Sings Again

(Technicolor)

Columbia

SPARKLING with songs that Al Jolson made famous and sung as only Jolson can sing them, the sequel to "The Jolson Story" picks up where the other left off. Jolson, played by Larry Parks again, goes through a series of ups and downs starting with his divorce. Not very happy and dissatisfied with his life, Jolson retires as a singer and goes gallivanting around the world looking for the elusive bluebird. After the death of his mother, during the early part of the War, Jolson signs up with the USO Camp Shows and while performing for the



Robert Mitchum cruising with his two sons, Christopher and James. Mrs. Mitchum was below preparing lunch. Bob's starring in "Christmas Gift."

armed forces overseas, becomes stricken with a tropical fever. Recovering in a hospital, he meets nurse Barbara Hale. In time, they marry and settle down in California. In the theatre where Jolson makes a benefit appearance is a movie producer who admired him very much from way back—result, "The Jolson Story," and the rocket climb back to the top. Good entertainment and some very funny business when Larry Parks as Jolson teaches Larry Parks as Parks playing Jolson how to act and sing like Jolson. . . . do I make myself clear?

The Gal Who Took The West

(Technicolor)

Universal-International

AN amusing variation on the theme of Western pictures—strictly tongue-in-cheek from the opening scene. Two cousins, Scott Brady and John Russell, are the fightingest grandsons ever a Western tycoon had, and Charles Coburn is no match for them. They, like all the other male O'Haras, starting from great-great-great-grandpaw, fought each other before they could walk. Reaching manhood, their intense dislike for each other increases ten-fold when opera singer, Yvonne DeCarlo, arrives in town. Because only one can win her hand, it seems as though a joint call for a minister and undertaker will issue in the same day. Happily, Yvonne not only has beauty but her brain is well-stacked, too.

Battleground

MGM

DEALS with the 101st Airborne Division, which, as the picture's preface says, was fondly known as "The Battered Bastards of Bastogne." Starring Van Johnson, John Hodiak, George Murphy, Ricardo Montalban and Marshall Thompson, this is a fine convincing tribute to the men who gallantly fought back with everything they had even though the Germans had them hopelessly surrounded and under constant heavy artil-

lery fire. Yet nowhere in the entire picture can you find the hero. Every man is a plain ordinary G.I. who devotes most of his time to gripes, self-preservation, and his own particular problems.

Song Of Surrender

Paramount

HAS to do with New England bleakness which is suddenly shattered by a phonograph machine. Wanda Hendrix, a sweet young thing, is dominated by her elderly husband, Claude Rains, curator of a small museum devoted to the preservation of New England history. Wanda buys the phonograph at an auction. Then, later, listening to the new invention, she becomes enchanted by the beauty of music. Rains, like everyone else in the town, thinks this sort of thing is downright immoral, and forbids Wanda to keep the phonograph. Rather than give it away, she hides it in a cave and whenever Rains is away plays her record. The music attracts wealthy Macdonald Carey who is also attracted by Wanda. From then on, events progress to such an extent that Wanda has to leave town although the romance with Carey is one-sided. Very emotional.

Slattery's Hurricane

20th Century-Fox

IN CASE you didn't know it, there are a group of Navy pilots whose job it is to fly smack-dab into the heart—technically called eye—of a hurricane and plot the course of the big wind so that warnings may be sent out by the U.S. Naval Aerological Service. Excellent documentary films released by the Navy for the first time are devoted to this form of hair-raising reconnaissance. In order to hang these films together, there's also a story running along about a pilot, Richard Widmark, who has a strong yen for Linda Darnell, the wife of his best friend. Veronica Lake plays a dope addict taking the cure and wondering will she ever get Widmark for her very own.

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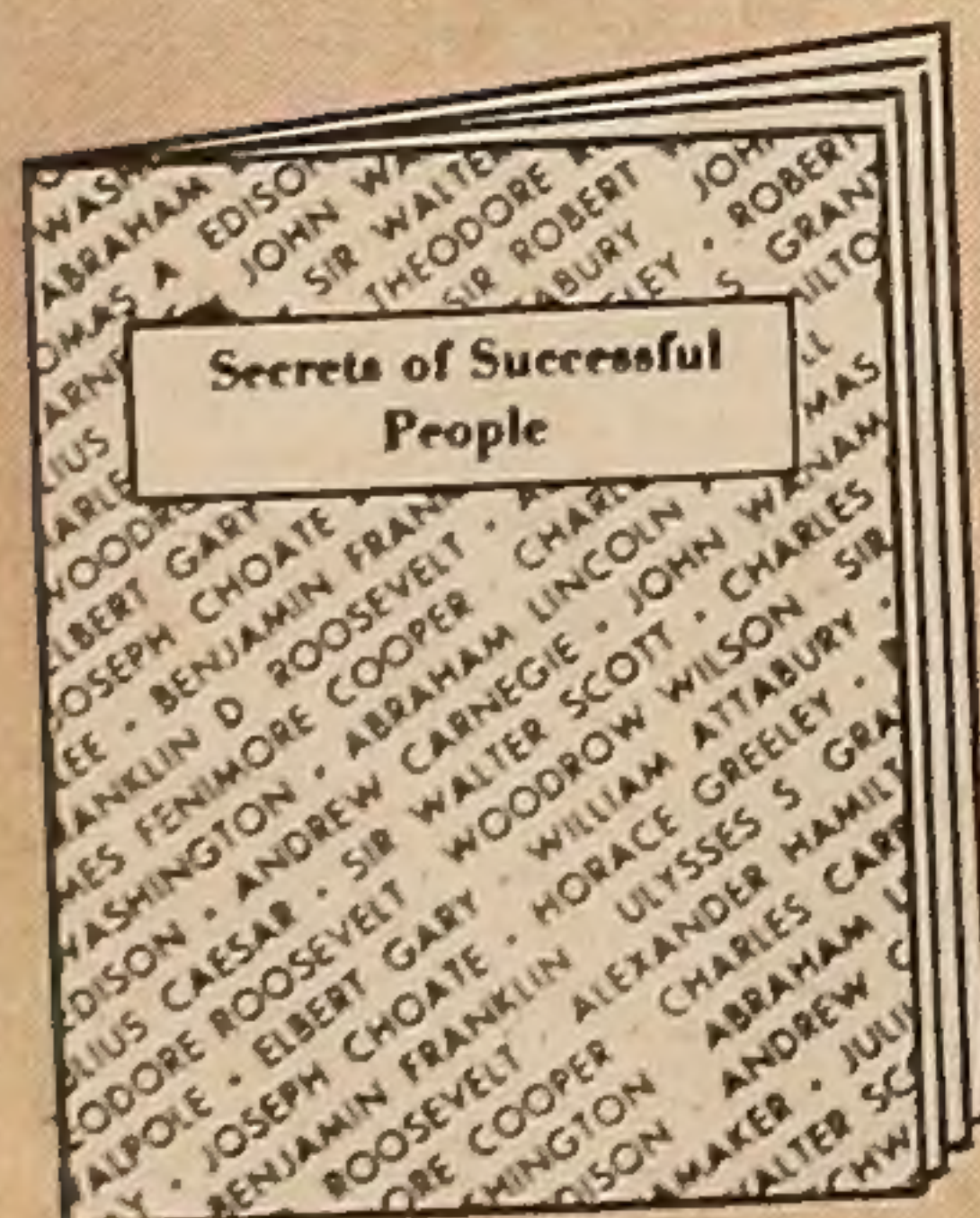
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